

Drama! Vaudeville! Motion Pictures!

JULY 21, 1915

PRICE TEN CENTS

THE NEW YORK
**DRAMATIC
MIRROR**



BEATRICE PRENTICE

"An Actor's Paradise," by Will A. Page



Blanche Ring lustily hurls a tennis ball at Mr. Reynolds and —misses! (Otherwise there wouldn't have been any picture!)



William Bartlett Reynolds, in New Hampshire.



Miss Billie Burke departs for Burkeley Crest at Hastings-on-Hudson.



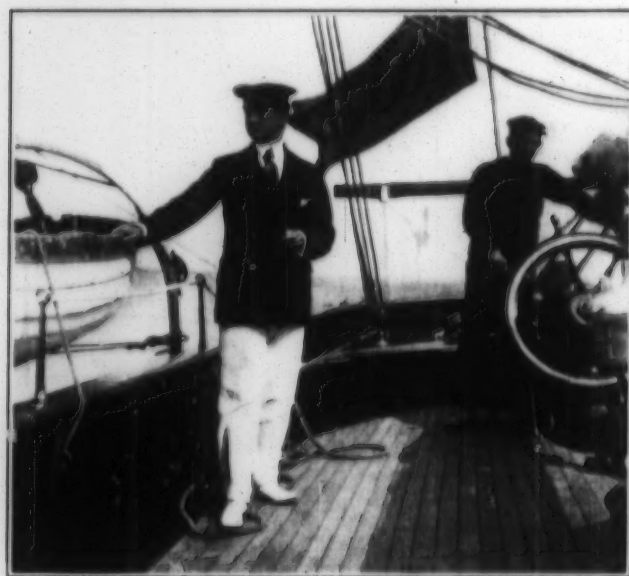
Ethel Barrymore. Leisure moments at Mamaroneck.



Louis Mann, surveying his own proud acres at Shandaken, New York.



Willie Collier, at rest from "Commeding" at St. James, Long Island.



Frank Connor whiles warm weeks away yachting.

A GROUP OF INTERESTING AND INTIMATE PICTURES OF STAGE CELEBRITIES, GATHERED BY WILLIAM BARTLETT REYNOLDS OF THE CHARLES FROHMAN STAFF



THE NEW YORK DRAMATIC MIRROR



VOLUME LXXIV

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No. 1909

THE PLAYERS' PARADISE

By WILLIAM A. PAGE

DOWN the principal street of Hollywood, a suburb of Los Angeles, ran a man attired only in a bathing suit. He went at full speed, for closely behind him, almost nibbling at his shins, were two brown bears. Crowds lined the sidewalk, people cheered, as the chase continued for three or four blocks, the bather by superhuman efforts keeping just in advance of the pursuing bears. Finally, with a last despairing effort, the man turned sharply to the right and leaped upon the running board of an automobile which had been carrying a moving picture camera trained upon the chase. Two keepers from another machine gathered up the bears.

The great comedy film, "Pursued by Grizzlies," was finished.

But as the gentleman in a bathing suit donned a dressing gown, and settled back comfortably in the motor car, there was a cry from a beautiful lady, who happened to have witnessed the scene, and had just recognized the gentleman chased by the bears.

It was Blanche Ring, the actress.

"My God!" she cried. "It's my husband, Charlie Winninger. Isn't that a terrible way for one's husband to make a living?"

Miss Ring actually cried. I know, because I saw the tears, and I joined with Tommy Meighan and Frances Ring in consoling her with the remark that Mr. Winninger had already scored a tremendous success with the El-Ko Company as one of the best comedians who ever faced a moving picture camera.

"I know he gets a lot of money for it," sobbed Miss Ring, "but the motion pictures are killing art."

Maybe the motion pictures are killing art, but it seems to me, after taking a glance around Los Angeles, as though most of the dramatic talent of the profession has been recruited to the cause of the motion pictures this Summer of 1915. And as four-fifths of the studios of the country are located within a few miles of Los Angeles, this beautiful section of Southern California has been populated with more stars than could be gathered at the height of the season on Broadway, while the bar of the Alexandra Hotel in Los Angeles at five in the afternoon looks like the grill room of the Lambs Club on a busy day. And the most delectable feature of this invasion of California is that all of the players are getting big salaries, are living in beautiful bungalows with dozens of Jap or Chink servants to wait upon them, and are actually enjoying experiences in real life, compared to which the hallucinations of hasheesh are merely piker's dreams.

If you don't know what Southern California is like, look it up in the guide books, or ask Mr. Foster. I am not going to bore you by telling of its beauties. But as for the stage stars—listen.

The sensation of them all is Geraldine Farrar. She is at the Lasky studio, getting the highest salary ever paid anyone in this country. Cecil de Mille is directing the pictures in which she appears, and Jesse Lasky, whose genius made him reach out to grab the capital prize in the motion picture world, is in attendance night and day to gratify the slightest whim of the metropolitan diva. Then there is Morris Gest, the manager, who actually made it possible to get Miss Farrar's signature to a motion

picture contract after dozens of others had failed, and who is the diva's personal manager. Watching Miss Farrar's scenes you might see Mrs. Reina Belasco-Gest and her mother, Mrs. David Belasco, who are members of Miss Farrar's house party, which also includes Mr. and Mrs. Farrar, Frank Connor, and myself.

Miss Farrar has crowded all the other motion picture queens from their thrones—temporarily, at least. The other night at a dinner given in her honor by Mr. Lasky and by Samuel Goldfish, his partner, there was an array of stars that surely indicated Broadway was under eclipse. Charlotte



GERALDINE FARRAR PINNING A FLOWER ON HER MANAGER, MORRIS GEST, IN THE GARDEN OF HER CALIFORNIA BUNGALOW

Walker made a regal appearance; Raymond Hitchcock kept every one laughing; Fanny Ward was positively brilliant in her jewels and her opulence; Flora Zabelle was radiantly beautiful; Julian Eltinge was affable and entertaining; Adolph Zukor, president of the Famous Players, was an interesting guest; Laura Hope Crews and William C. De Mille were two notable guests; and there were so many others at the dinner that space forbids.

But it was the dance afterwards which brought out all filmdom. Mary Pickford looking for all the world like a large china doll, was a center of interest. John Drew and his immaculate understudy, John Mears, motored out from town. Harry Woodruff came over from his bungalow at Santa Monica.

Blanche Ring and her husband, Charlie Winninger, came in with Frances Ring and her husband, Tommy Meighan (who has made such a terrific hit in the films that he has cancelled his contract with Cohan and Harris, and has signed to stay two years with the Lasky Company). Julia Dean was the center of an admiring throng. Frank Reicher, a very excellent actor, who has recently become a director for the Lasky Company, was also present. So were Theodore Roberts, Blanche Sweet, Pedro de Cordoba, Wallace Reid, Alexandra Carlisle, and many others.

Almost every train from the East brings more players to Los Angeles. Donald Brian arrived a few days ago. Melville Ellis, always flawlessly costumed and now perfectly restored to health after his recent illness, has been the center of many entertaining parties. Maurice Farkoa (and lock of white hair) poses in the daytime and sings French ditties at night at various charming social parties. Hale Hamilton and his wife, Myrtle Tannehill, have been leading the ideal life here for weeks. Lewis J. Cody has made a big hit. So has Herman Lieb, in a film version of "Dope."

More recent arrivals are William Elliott, who is to be starred by the Balboa Company; Lillian Lorraine, former star of the "Follies"; Eddie Foy, one of the greatest of natural comedians, who should be an immense hit in the films; and De Wolf Hopper is scheduled to begin work soon with the New York Motion Picture Company, at Inceville, where Tom Ince, formerly a juvenile actor in vaudeville with William H. Thompson, is now drawing something like a hundred thousand a year, and living in a palace (which couldn't have cost less than \$200,000) with his very beautiful wife, formerly Eleanor Kershaw, a charming ingenue.

Southern California is a land of romance and a paradise for players, but it is to be doubted if the world of the movies ever turned things topsy turvy for anyone as they did for Tom Ince in a little over five years. He struck California with \$14 in real money after a poor vaudeville season, and when he had to send money back East every week to Mrs. Ince. He determined to become a director—and as few capable actors and stage directors realized in the year 1910 the wondrous future in store for the motion pictures, he got a big start before serious competition developed. By that time, in association with Mack Sennett and a couple of backers, he had formed the New York Motion Picture Company, and when prosperity did not come at once, so the story goes, Tom Ince agreed to accept part of his salary in the form of stock in the company. This wise decision has made him almost a millionaire, has given him a country home which is one of the show places of California, and made him one of the big men in the moving picture world, all inside of five years. As for Eleanor Kershaw Ince, she says she doesn't care if she never sees Broadway again, as her sole remembrance of that remarkable street is tramping from one office to another looking for the elusive engagement which seldom materialized, whereas now—a palace, two lovely children, diamonds, motor

(Continued on page 5)

MADAME CRITIC

THINGS theatrical are certainly at an uninteresting low ebb when one can readily count the number of playhouses now open without stopping to think where they are. In the Winter, the list of plays and their location is positively bewildering. And it is awfully funny to hear the born and bred New Yorkers say, disconsolately: "Where is the ——— Theater? It must be one of those new ones. I can't keep up with them any more." But, it's very easy now, only the natives don't go to the theater at present. They spend their evenings in automobiles and country clubs and out-of-town places. Like the birds of the air, they have their season of migration. They may come to town for a real bath and a real meal or so, but that is by way of variety.

Of course, the man whose wife has left him for a change, and the one whose business is so pressing that he simply can't tear himself away, are forced to stand the heat as best they can.

The idea of New York being a hot town is vastly amusing to the strangers who come here at this season from various parts of the country. They seek New York because of its coolness, and if you want to find an old friend, of the days before New York clutched you, just wander along Broadway somewhere near Forty-second Street for a while, and any fortune teller could have predicted that your wish will be granted.

Naturally, these visitors with a week or so to waste, and the money to go with the time, are eager to be amused. They want to see all there is to be seen, and that includes the plays of which they have so long read—thanks to the energetic press agents, whose business it is to make an attraction as familiar in Sparkling Falls as it is to Yonkers. And they are perfectly delighted because some six or eight of the past season's hits are still running. "Nobody Home" remains with us, as do "Twin Beds," "It Pays to Advertise," "Chin Chin," "The Passing Show of 1915," although that hasn't been with us very long. "Ziegfeld Follies," with its luxury of beauties and novel stage effects; then there is Louis Mann in "The Bubble," at the Booth.

The Strand continues to maintain its record for astonishing attendance, and the Palace is surpassing itself in the way of entertainment. Most people have an idea that in Summer a Broadway vaudeville theater has little new to offer, but don't you believe it about the Palace. This attractive theater is keeping right up to the highest standard. Its bank of fresh flowers in the lobbies just as beautiful as in the Winter; it is delightfully cool, and if the management continues to offer such bills as that of last week I predict the patronage will rival the Winter business, and that is saying a great deal, for the Palace has amazed everyone by its success.

Every act on the programme deserved to be classed as the best, and the variety of selection was an admirable idea for hot weather.

Lew Dockstader, as Teddy Roosevelt, registered one of the biggest hits I have ever witnessed in a vaudeville theater. He wasn't Dockstader at all—he was Roosevelt. And the audience applauded him until it seemed there could be no more applause for any other performer. Mr. Dockstader looked as much like the real Roosevelt as if he had been his twin—hair, teeth, jaw, and all, and the changes in his voice, the Roosevelt pronunciation of words, were irresistible. The monologue was a clever satire on familiar Roosevelt experiences, which have offered so much excellent material for cartoonists and paragraphers. The pronouns I and Me were very important, of course, but that is what the audience expected. The River of Doubt was described in the discovery, and present war conditions discussed from a personal viewpoint.

I wondered what the real Roosevelt would say if he chanced to drop in sometimes! But surely he has a keen sense of humor. I would give much to watch our Rough Rider during Dockstader's act. And, too, I should enjoy watching the actor. Would he dare? If the press agent of the Palace is on his job he will lure the great American who might have lived a hundred lives in other ages to hear and see himself as Dockstader conceives him—I won't say to have been—to be.

One little but important note—Trixie Friganza is losing pounds and pounds. The first thing she knows she will no longer be able to make an audience laugh at her jokes about her fat. What will she do then? Make them laugh because she is thin? Somehow that isn't so easy. It's difficult to lose weight, and everyone seems to realize this, and when the awful feat is accomplished it is considered a serious matter. To take on or to take off fat is always given thoughtful consideration by those who know anything at all about the subject. Miss Friganza was very popular as a beauty before she got fat, and she has been just as popular, as a laugh provoker, since. It will be

interesting to watch the effect of her lost pounds on her audiences. Some of her admirers say she should reduce, and others think she is making a mistake. As a matter of fact, it is up to Miss Friganza. She ought to know what is best for her from a weekly envelope judgment.

According to a recent news item, Charles Chaplin is experiencing difficulty in finding another pair of shoes which will successfully fill the roles of his worn-out original pair, which have so imprinted themselves in the affections of the moving picture-going public that only exact duplicates will do.

Mr. Chaplin should have no trouble whatever, it seems to me—judging from observation. I have seen dozens of Charlie Chaplin shoes since the sway-backed comedian first put them on. The other evening, journeying across the bay on a Staten Island ferryboat,



LEW DOCKSTADER.

Whose Impersonation of an Eternal Newspaper Headliner is as Humorous as It is Truthful. Here He is Discussing "My Policies."

a youth of sixteen amused himself and the voyagers by a free imitation of Charlie Chaplin. There he was, clothes, mustache, walk, and all. No one seemed to know the intrepid amateur, but simultaneously from the hundreds of perspiring, uncomfortable humanity came the comment, "Charlie Chaplin."

There are Charlie Chaplins everywhere now. Of course, if they were obliged to imitate the Chaplin voice, perhaps, they could not be so successful, but since their impersonations are merely in appearance and attitudes it is not so difficult.

I suppose next to Mary Pickford this English comedian is the most envied actor for the screen. "Why didn't I think to do that?" I have heard others say. Well, why didn't they think to originate the type of Jew character which made David Warfield so popular. It is all so easy once the original is shown and, like the imitations of the Warfield characterization which were fed to us *ad nauseum*, I suppose we are now going to suffer from an overdose of Charlie Chaplin, until he will become anything but a pleasure—due in no way to the actor himself, but to the immense impression his comedy study has made on managers, actors, and public.

A friend of Mr. Chaplin's tells me that he is a very likable fellow who is quite astonished by his success, but means to make the most of it, realizing that it is merely a passing fad.

In a letter dated Johannesburg, South Africa, recently received from Helena Frederick, the singer, writes: "I must tell you of a funny experience I had while playing at Johannesburg. As in England, the theaters here have a bar attached—in some cases, two or three—well, one night during all of my songs, I heard a continual bang, bang, as if some one were hitting the floor with a heavy stick. I was very much upset, and could hardly get through my work. At the close of the act, in response to big applause, the stage-manager wanted me to go before the tabs (curtain, but I refused, and told him that if that noise occurred the next night, I would ask him to ring down immediately. 'Noise, what noise?' he asked. 'Why, somebody trying to be funny, banging a heavy stick on the floor all through my singing: it was a wonder I could get my audience.' The manager of the theater, who happened to be back on the stage, asked me about the trouble, and said: 'If you will tell me, Miss Frederick, from what part of the house the noise came, I will have an investigation made at once.' Just then—bang, bang, bang, was heard, and I turned triumphantly toward the two men: 'that's it, you see I was not mistaken, and that act is also getting it.' Both men roared with laughter, and the house manager said: 'So, that is the row-maker! That noise is caused by the handles that draw beer for the thirsty. As soon as the beer is drawn, the handle flies back into position, and, in so doing, strikes the wood work.' Needless to say that I beat a hasty retreat to my dressing-room, while the two managers roared with laughter."

MARIE B. SCHRADER.

TO LABOR IS TO BE HAPPY

By DORA DEBO WHALEN.

Miss S——, of stock company theatrical fame, best known in St. Louis and Wilmington, has left the stage, and is wintering in Florida. Strange in these days of theatrical poverty! Yes, Miss —— is in Florida, and why? Not because of a man, who got her to leave the boards for his happy home. Not because she was a failure. Not because she has fallen heiress to upwards of \$100,000, but because her mother, so commanded.

When Miss S—— scraped off her grease paint for the last time from her cheek bones, it was not stage tears that hung on her lashes. She was sorry to abandon her busy life, and go to idleness and ease.

Will the heiress be happier than the actress? Will Miss S——, now that she has become wealthy, with \$100,000 all her own, will she, like so many daughters of fortune, tread down the path of a life that leads nowhere, amusement her one purpose? Will she be the slave of every caprice, a creature of moods?

If so, the odds of happiness are in favor for the actress. Happier she when she wore paper daisies in her hair as Carey in "Alabama" than now when she puts on a tiara of diamonds which are the real thing. Happier she when she thumbed her prompt book in "Salome Jane" than now when she looks languidly in her library at the rows of vellum-bound volumes which, as far as she is concerned, have all their gold on the outside.

I knew a leading man in a stock company at a cheap theater who was a millionaire. He took his salary when it came, just like the other actors, and he said his most precious dollar was the one hundred cents he earned. And the house he played in, mind you, was the 10-20-30 sort, where only the most lurid and flaring melodrama held sway.

THE WAY OF THE WORLD

Both Summer resorts are to continue through the Summer. It has been a desperately hard season thus far, but the managers are hopeful, and it has been decided to put the original programme on, keeping both theaters running, says the *Denver Post*. Everybody has been sorry for Mrs. Ellich-Long. Their hearts have ached for her in her distress. But they, nevertheless, didn't go to her resort. It is the way of the world. There was an eminent man once who ran for governor of Colorado. Everybody declared he was the ideal candidate; the one man fitted for the place, especially as the Republican and Democratic candidates were simply ordinary politicians. But nobody—that is, scarcely anybody—voted for this sterling gentleman, and when the votes were counted he was a very bad third in the race. It is so with this woman who has provided high-class entertainment for a quarter of a century, and has been a blessing in a joyous way to thousands of young men and women who are fathers and mothers now. But we quickly forget. We can bear with the greatest fortitude the sorrows of somebody else.

It is the business of art to idealize nature.—ALEXANDER DUMAS fils.



Personal



ADLER.—Jacob P. Adler, the dean of the Yiddish stage, having finished his run of thirty-eight weeks of "The Living Orphans," is at the Battle Creek Sanitarium, Battle Creek, Mich., under the personal care of Dr. C. B. Stewart, recuperating and getting himself in trim for his farewell tour of the States, under the direction of Edwin A. Bolkin, on which he will start in the early fall.

CALDERON.—In the latest English casualty lists appears the name of George Calderon, author and playwright. He is reported to have been wounded and among the missing on the Gallipoli peninsula. Mr. Calderon was twice wounded during the fighting on the Western front, where he acted as an interpreter. After this he was given a command and went to the Dardanelles. Mr. Calderon was the author of "The Fountain" and other plays.

DEAN.—Tunis F. Dean, the popular manager of the Academy of Music at Baltimore, who some time ago achieved distinction by asking his friends to decide by vote whether he should adorn his face with a beard or go clean-shaven, has been chosen as king of the carnival to be held in Baltimore next September. The affair is under the Francis Scott Key Association, and is expected to eclipse in elaborateness the



J. Edward Bosch, St. Louis.

MR. AUGUSTUS THOMAS.

Who Has Just Been Engaged as Art Director of the Charles Frohman Company.

famous Mardi Gras carnivals in New Orleans. Mr. Dean visited Pittsburgh recently, and prevailed upon Lillian Russell to design his costume for him.

GUNNING.—Miss Louise Gunning, who has been recuperating her shattered nerves at her California ranch after her experience in the European war zone, will return to New York, the scene of many of her conquests in light opera, in the course of a few weeks. She has already had several offers worth much consideration through Philip Mindil, her manager. One offer was for her to appear in a feature photoplay to be written especially for her. Miss Gunning says that she might be willing to appear in just one picture, but that she intends to devote her time this winter to her first and only love, opera singing.

KALICH.—Madame Bertha Kalich is at the Hotel Nassau, Long Beach, L. I., for a short stay before leaving for her country home in the Catskill Mountains, where she will begin work on a new play for next season, to be announced shortly.

NESMITH.—Miss Ottola Nesmith, who is one of the most capable of our younger actresses, has been winning some dancing triumphs as a member of the Orpheum Theater Stock Company in Newark, N. J. Of her performance in the production of "Mam'zelle," the Newark Evening Star says: "There was no feature of the evening which gave greater pleasure than a couple of dances by Miss Nesmith. Nature has been very gracious to this young woman, endowing her with an unusually attractive face and a lithe, sinuous figure. Art has supplemented nature bountifully in her case in beauty of pose and grace of movement that many a more pretentious dancer has reason to envy."

PRENTICE.—Beatrice Prentice, whose picture appears on the front cover of this issue of THE MIRROR is already well known to patrons of the best in Broad-

way productions, and, although young in years, has had a rich and varied experience in the dramatic field. Her first engagement was with Dustin Farnum in "The Ranger." This was followed by two plays with Robert Edeson, "The Call of the North" and "The Offender," and then "On the Eve" with Hedwig Reicher, with Rose Stahl in "Maggie Pepper," Viola Allen in "The Herfords," the girl in "The Lure," with Madame Nazimova in "That Sort," and last season, as one of "The Clever Ones" at the Punch and Judy Theater.

RUSSELL.—We learn from C. E. Johnson, our correspondent at Salt Lake City, that Harold Russell is spending his vacation in his cozy cottage within twenty minutes of the great Salt Lake. His wife, Ada Dwyer Russell, is expected to join him shortly. Their daughter, Lorna Russell, who was seen in "Joseph and His Brethren," is living in Salt Lake City, where, as Mrs. Amussen, she is prominent in society.

NEW FRENCH PLAYS

Paris Premieres: "La Vierge de Lutèce" at the Sarah-Bernhardt

(Special Paris Correspondence of THE DRAMATIC MIRROR.)

The honor of having produced the first new play here since the War, goes to Sacha Guitry. It is not my business to hint, as have other critics, that this robust young man might be better otherwise engaged; but I must say that the talented young author who was hailed by many as bidding fair to be a second and modern Molière, has done nothing in his latter work to justify our hopes.

"Jalousie" is the common place farce of the man who is unbearably jealous until the day when he really has cause to be. This Scenarelle is amusingly played by the author and his charming wife, Mme. C. Lysès, but deserves little praise at such a time.

The dramatization by P. Frenaud of M. Barrès' "Colette Baudouche" at the Comédie-Française is more interesting, although belong to the somewhat exaggerated pro-Alsacian Drama.

Mme. Baudouche who after 1870, and although very French at heart, still lives at Metz, decides to add to her little income by taking a boarder. The German student, Asmus, who comes to stay with her, falls in love with Colette, her granddaughter. She in turn feels an attraction for the young man and they become engaged, but after a Memorial Service for the French heroes of '70, Colette sees what she deems to be her duty: Maintain forever the barrier between the Nations, keep alive the creed of hate and rancor, and breaks her allegiance with the Prussian.

Mlle. Lecomte is the most charming, adorable and exquisite actress on the French stage. De Feraudy makes Asmus an intriguing caricature, too grotesque to have ever been fancied by Colette. The part needed a younger man. P. Monnet is superb as an old veteran, and Mme. Pierson is perfection.

The last "première" was "La Vierge de Lutèce," a poetical drama by August Villerois, given at the Theater Sarah-Bernhardt. I am not in a position to say if it is a very truthful portrait of Sainte Geneviève, but am rather inclined to think M. Villerois has taken some poetical liberties with her.

We first see the populace of Lutèce (Paris), in terror at the news of the advance of the Huns under Attila. Ste. Geneviève preaches concord and faith with the Bishop of Auxerre, notwithstanding the little confidence shown by the Roman General Actius. She offers to go to the enemy's camp and intercede with him. The barbarian chief is touched by the calm assurance of the Christian and spares the town. Geneviève may return to Lutèce to take up her life of benefactress and protectress; she has a moment's hesitation. By assuming this task she debars herself from the earthly personal happiness that might be hers. But her life belongs to the people, and she makes the sacrifice.

Mme. B. Dufrene's long association with Sarah-Bernhardt has made her one of the best tragedians outside of the Comédie-Française. Her success was complete. M. Joubé is rather lacking in authority as Attila, but he has fire and spirit. Mme. Chameroy and Marquet are excellent.

Mme. Bernhardt, now in perfect health again, is still resting at Andernes. She intends giving a few recitals at Bordeaux and will then go to Paris to make the revival of Rostand's "La Princesse Lothar," taking the part of Joffroy Rudel that was created by de Max. Later, before leaving for England and America, she will bring out a new play by M. Maurice Donnay, and perhaps one by—Hush—

T. DE ARZARENIA.

THE PLAYERS' PARADISE

(Continued from page 3)

cars, twenty servants, and a husband whose record of achievement reads like a page from a book of fairy tales.

That's the wonderful lure of the motion pictures: the stories of the fortunes made here in Southern California. Jesse Lasky was far from being even

temporarily embarrassed when he opened his studio here, and with Cecil De Mille, began his first picture, "The Squaw Man," for Mr. Lasky had already made a fortune in vaudeville, had sunk most of it in the ill-fated Folies Bergere in New York (which was all right but about two years ahead of the times), had made another fortune in vaudeville, and could easily have retired for the rest of his life, except that his active nature demanded a lively and strenuous occupation. He thereupon invested heavily in moving picture, and, by doing things the Lasky way, with the added prestige of the Belasco plays to help out, and producing pictures just a few shades better than anyone else had done up to that time, Jesse Lasky founded a reputation for artistic pictures, which to-day places him absolutely in the very forefront in the movie world. He has brought more big stars to Southern California than any other producer, and, of course, his contract with Geraldine Farrar is the biggest thing yet accomplished, either by Lasky or any of his rivals.

A singular thing about the invasion of stars around Los Angeles, is the complete alteration of the time schedule in their daily lives. Up by 7 o'clock, at the studios made up and ready for business by 9 o'clock, working all day until 6 at night with just an hour or so off for luncheon, and home again by 7, so tired out that night life of the Broadway



MISS LOUISE GUNNING.

America's Leading Light Opera Prima Donna.

type is absolutely barred. In fact, there is practically no night restaurant life in Los Angeles, and the only approach to gaiety is found in the afternoons, when stars fortunate enough to finish their scenes early, gather in the tea room or bar of the Alexandra Hotel, generally agreed upon as the rendezvous for the players. In such suburbs as Hollywood and Santa Monica, there is further relaxation in the shape of hastily arranged bungalow card parties, but, by common consent, to o'clock is the hour for such gatherings to disperse.

Imagine Broadway going to bed at 10 o'clock!

There is another reason for the advent of so many of those who faced the camera for the first time this Summer, are so infatuated with conditions that they frankly declare they are through with the legitimate. Even Blanche Ring, whose husband is getting a big salary, even if he is chased by bears (and who thinks the motion pictures are killing art), confessed to me last week that she had received such a tempting offer that she supposed she would simply have to accept it, and spend the coming season doing pictures.

"I can get twice as much money here in California doing pictures as I can either in vaudeville or musical comedy," said Miss Ring. "I have a beautiful home here, which I can lease for a year with the privilege of buying; I won't have to be packing and unpacking trunks every week; I won't have to travel on railroad trains and get my hair full of cinders; I can enjoy this wonderful scenery and the mountain air in my own motor car; and all the time I can be drawing twice what I could hope for in a financial sense, if I went on tour. So why shouldn't I go in the motion pictures?"

That's what they all say, and then they go ahead and sign the contract.

To alter an old proverb—"Death and the movies get them all."

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GERMAN OPERA IN NEW YORK

THE doughty circle of native aristocrats who support the Metropolitan Opera House in New York, who love grand opera for the opportunity it affords them to expose their wealth in "the diamond horseshoe," have begun a mid-Summer campaign, the *Sun* tells us, to eliminate German opera from the repertoire next Winter. Says the *Sun*:

Quietly but with determination many of the boxholders are making a Summer propaganda against the performance of works which come from a nation not so beloved by many in the United States just now as it may have been in the past. Those who are most active in this direction hope there will be enough interest in the campaign by Autumn to convince GIULIO GATTI-CASAZZA and the directors back of him that the German operas may well be omitted for a while from the repertoire.

Last Fall one of the most influential directors of the Metropolitan Opera and Real Estate Company tried to bring about the abolition of all German works from the announcements for the season. Strong as the feeling was in certain quarters at that time his efforts failed. The situation is somewhat different now. There is every condition to favor the success of the new plan, which is just now being discussed with the greatest fervor in Newport and Roslyn, Bar Harbor and Lenox and wherever the subscribers and stockholders of the opera house meet.

The general public may not be in possession of all the ins and outs of this interesting intrigue in the interest of the lyric art. The *Sun* informs us. It says:

The fact that the country of GIULIO GATTI-CASAZZA is at war with Germany and the Royal Opera House in Berlin has already barred the works of PUCCINI, leads those interested in the propaganda against musical works of German origin to hope for sympathy from him.

This explanation is clear; but what puzzles the average man is why Mr. GIULIO GATTI-CASAZZA's nationality should act as a bar to the production of operas originating in a country with which the country of the director of the Metropolitan is at grips.

At this writing New York is still a neutral center of culture. The United States is not at war with Germany.

If Mr. DIPPEL had remained general

director of the Metropolitan, would he have eliminated all Italian and French operas from the repertoire?

Hardly. Mr. DIPPEL would have been squelched as we hope Mr. GATTI-CASAZZA will be squelched if he listens to the whispering of the vulgar rich and undertakes to carry the European war into our neutral midst.

But he will do nothing of the kind. He will be very tractable. He will restrain his fine Italian hand and leave WAGNER alone. The *Sun* tells us why. And the why is an important factor in the problem:

It must be borne in mind, however, that there are many German subscribers to the Metropolitan Opera House, that the German operas are practically only the WAGNER operas and that they have been an important part of the repertoire for years. Then, it has been pointed out in some quarters, this is not a good time to offend any generous supporters of the opera, which the German citizens of New York most assuredly are.

It is a pretty safe thing to prophesy, without becoming a partisan, that grand opera in New York without the support of the German element would be impossible. The most prominent stockholder is Mr. OTTO H. KAHN. He is also the chairman of the Metropolitan Opera Company. Mr. KAHN was born in Germany and served in the German army. Mr. GATTI-CASAZZA is, after all, only an employee of the company, the same as CARUSO and FRIEDA HEMPEL. The chief tuba player in the orchestra also is a German, and the rank and file of the orchestra are former subjects of the Kaiser. We will not speak of others. It would be a battle royal to see these different racial elements clash. Its consequences are incalculable. We shudder as we recall the Astor riots, which led to the shedding of rich American blood because an English actor insulted our patriotism by his august presence.

GALLERY GODS VAMOOSE

THE MIRROR is indebted to the Pittsburgh *Gazette-Times* for some thoughts on Gallery Gods. The question is asked, "Are these once loyal supporters of the drama gone forever?"

There is an apprehension that they have gone to that bourne from which there is no comeback. We are asked, "What has become of them?" No an-

swer. If there be one, it is a haphazard guess. Maybe some of them have become managers; maybe some are poseurs in the moving picture field. Such as are living must be in the profession in some capacity, for they were theater mad. They were the first to come to the playhouse. They were the first to create the noise by which the talent in the dressing rooms knew that all was ready, so far as the house was concerned. They were the first to indicate to the players that the latter were making good or otherwise. They came without preparation—just as they were when the work or their romp of the day was over—unwashed, unkempt and sometimes in bare feet. They were at once the terror and the hope of the manager. Crude and unread they were, nevertheless, tolerably good critics, this *hoi polloi* of the top seats.

We do not know how, where or why, but the time came when these gods were crowded out. The architects who planned and superintended the building of playhouses cut out the galleries. The modern theater in the smaller cities now has no gallery, at least no gallery of the gods. Some of the more pretentious houses of the large cities have cut out the gallery. Instead, auditorium and balcony. Whoever heard of gallery gods in an auditorium or in a balcony?

The modern audience of the middle class, imitating to a certain degree the fashion that fills the best seats and the boxes, likes to put up what is called an "imposing front." The middle class doesn't like to be known as patrons of the gallery, hence in the new playhouses we have the family circle instead. This class comes in the best it has and on account of limited means it goes to the family circle. The gallery gods are afraid of smart gowns and clean shirts, and such apparel is now found in the family circle. The gallery gods vamoose at the hint of cleanliness and order.

The moving picture business with low cut prices has without doubt had something to do with the elimination of the old amusement habitat of the erstwhile gods. But the gallery in question began tottering and fading away before the screen was known. Perhaps the gallery god, prompted by what he heard of the elevation of the stage, took a step forward and invested in soap, comb and hair-brush, and took to creasing his trousers. You don't find him at the playhouse as he used to appear. He devours his peanuts before he goes in, if indeed he still indulges in such meats. He may not have come into his own entirely, but what of that? If he has moved into the better habits of another, it helps the community. It is better to be an imitation, sometimes, than to remain in the raw. But the impression remains that the old gallery god was picturesque. He filled his place. He remains a pleasant if not a fragrant recollection. Ask any old actor.

ORIGINAL WITH "THE MIRROR"

DEAR MR. SCHRADER: In the On the Rialto column of THE MIRROR, dated July 14, mention is made of a reviewer in the New York Times book department, calling Mr. William Winter the "Winter of Our Discontent." This caption appeared in no small type in THE MIRROR a few years ago, during the controversy between William Winter and Harrison Gray Fiske, and is, therefore, not original with the Times reviewer.

Very truly yours,

IDA C. MALCOLMSON.

NEW YORK CITY, July 14, 1915.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in THE MIRROR's letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

H. K. M., Chicago.—We have not heard of the death of Kate Blanke.

I. MacD., Orange County.—Butler Davenport is the author of "The Lost Co-Respondent."

DOUBSON-LOVAIN, St. Louis.—Charles Hinton is now in New York city, and a letter addressed in our care will reach him.

L. D., New York.—It is always the safe thing to copyright anything intended for the stage. Monologues sell from \$10 to \$100, according to the demand, and rarely are taken on royalties.

"MACK," Outremont, Quebec, Can.—Some of the members of the Empire Stock, Syracuse, were Frances McIrath, Henry Gsell, Stuart Fox, and Jerome Vitts. The company closed July 3.

A. S. BROWN, Springfield, Mass.—Edna Baker was last with the Del S. Lawrence Stock, Montreal, and Louise Randolph with the Ancker Stock, Montreal, but as both of these stock companies have closed we are unable to furnish you with their present addresses.

"ST. LOUIS READER,"—Howard Fay informs us that Alice Ives made one appearance on the stage. It was as Celia in "As You Like It," which was given at the Richmond County Club. She took the part at a minute's notice because of the sudden illness of one of the members.

Mrs. W. G., Richmond Hill, L. I.—(1) Leah Winslow is to appear in a playlet at the Prospect Theater, Brooklyn, the week of July 26-31. We do not know of her future plans. (2) The roster of the Crescent Stock in Brooklyn for the coming season has not been announced. (3) We do not know where J. M. Briggs is playing.

J. B. F., Kansas City, Mo.—"The Master of the House" was given in New York city on Aug. 22, 1912, with the following cast: Malcolm Williams, Grace Reals, Ralph Morgan, Mary Servoss, Forrest Robinson, Laurence Eyre, Helen Reimer, Eva Randolph, Florence Reed, Pedro de Cordoba, Benjamin Graham, and Ella Rock.

G. M. H., Rochester, N. Y.—(1) Elsie Ferguson closed her tour in "Outcast" in Frisco, July 17. A letter will reach her addressed in care of the Frohman office, Empire Theater Building, N. Y. C. (2) Maude Eburne has been playing in "A Pair of Sixes" until recently. (3) We regret that it is impossible to answer your question. (4) Tom Emory was last with the Playhouse Players, Wilmington, Del.

ON THE RIALTO

Sometimes a man wins by playing the deuce.—*The Sage*.

The last cry: The Baby Theater.

So skeptical have the newspaper editors become during these war times that press representatives find it necessary to add underneath the articles they send in: "This is positively true" or "This really happened."

"While we who travel," writes William Bartlett Reynolds from his New Hampshire farm, "know that Victor Hugo is the manager of the Majestic Theater in Cedar Rapids, In., how many of them are familiar with the fact that Walt Whitman is an important member of the acting staff of Kay Bee Films? And yet they say they can't come back!"

Max Marcia, author of "See My Lawyer," and Cleves Kinkad, author of "Common Clay," both of which plays A. H. Woods is to produce next month, used to work on the same newspaper in New York ten years ago. Kinkad went back to New York to practise law, while Marcia remained in New York to uplift the standards of journalism and general literature. They did not see each other until a few weeks ago, when they met in Times Square as fellow playwrights.

BABY THEATER OPENS

The Portmanteau, Newest of Tiny Playhouses, Can Be Set Up in Any Large Room

With an aim to apply the natural dramatic instincts of children and youths to their every-day life, the Portmanteau, a new theater, was opened for its first dress rehearsal last Wednesday night at the Christodora Settlement House, 147 Avenue B, with a programme of three plays.

The Portmanteau, which is the smallest of playhouses, was designed by Stuart Walker, for several years general stage-manager for David Belasco. The theater, as the name implies, is portable and can be set up in any large room. It is so constructed that any type of play may be used. The earlier performances will be devoted to children's plays, but, as the repertoire grows, plays for older people will be included. The theater will maintain a company of professional actors and a staff of mechanicals, and it will be available for performances throughout the season in homes, clubs and schools.

The plays presented were "The Trimpet," a dream play, given in the time of "partly then and partly nowadays"; "A Fan and Two Candelsticks," an interlude before the curtain; and "Six Who Pass While the Lentils Boil," a romance of cabages and queens. The first and last plays were by Mr. Walker, while Mary MacMillan was responsible for the interlude.

It is planned to give a rehearsal of some play in the Portmanteau every month in the Christodora House, and also to establish a dramatic club among the young people of the settlement who will write the plays and design the costumes and scenery for the theater.

DEATH OF BLANCHE RING'S SISTER

Mrs. Grace Ring Dunham, wife of Mr. Robert M. Dunham, of 549 West 123d Street, died July 13, at her home, of acute Bright's disease, after an illness of several months. She was thirty-six years old.

Mrs. Dunham was a member of the famous Ring theatrical family of Boston. Her grandfather, "Jimmy" Ring, was for twenty-five years the proprietor of the Boston Museum, the first of the large Boston theaters. Misses Blanche Ring, Julie Ring, and Frances Ring, sisters of Mrs. Dunham, are at present on the stage, as is also her brother, Cyril Ring. Other important actors have been in her family. She has another sister, Sarah Ring, who is not an actress.

Mrs. Dunham was born in Boston, where her father, Mr. James Ring, was a fish merchant. She was a frequent contributor of verses to Boston newspapers.

KUMMER SUES J. K. EMMET

Frederic Arnold Kummer, author of "The Brute" and "The Painted Woman," has brought a copyright infringement suit against J. K. Emmet, an actor, on the charge of producing a version of "The Brute" under another title. Kummer asks also for an injunction restraining Emmet permanently from producing his play.

According to the complaint, Emmet produced a sketch called "The Strongest Tie" here last May, which contained "in condensed form substantially the entire plot, scenes and incidents of 'The Brute'."

"HANDS UP" PREMIERE

After several postponements "Hands Up," a musical revue in which Maurice and Walton and Ralph Herz are featured, will be produced to-morrow night as the opening attraction of the season in the Forty-fourth Street Theater. Others in the cast will be Irene Franklin and Burton Green, Bobby North, Alice Dovey, Donald Macdonald, Emilie Lea, and George Hassell.

SHOWS MUST PAY LICENSE IN QUEBEC

The Province of Quebec recently passed a new license law which makes it necessary for all traveling productions to pay \$20 per day while playing in the cities of Montreal and Quebec, and \$10 per day elsewhere in the Province.

CHARLOTTE LIKES ANNA NICHOLS

CHARLOTTE, N. C. (Special).—The Piedmont Players appeared in "Kentucky Sue" last week to capacity business. Anna Nichols made a charming Sue. She is the most popular player Charlotte has ever had. Miss Nichols will appear next season with Fiske O'Hara. V. S. C.

ROSE COGHAN FREE OF DEBT

Rose Coghlan has been granted a discharge from bankruptcy by Judge Learned Hand of the United States District Court. Miss Coghlan filed a petition on Feb. 4, 1915, showing liabilities of \$9,538 and assets \$100.

PLAN NEW PRODUCTION

Following the opening of "The Girl Who Smiles," the Times Producing Corporation will begin work upon the production of the dramatization of a book now famous in this country and Europe, the name of which is temporarily withheld.

MODERN STAGE MOVES

The Modern Stage, of which Emanuel Reicher is the founder and director, has removed its business offices from 35 West Eighty-sixth Street to suite 303, 1400 Broadway.

CORT'S NEW PRODUCTIONS

New Plays Include "Princess Pat," "Ragged Messenger," "Come-On Charley"

John Cort has announced four new plays for productions next season. The principal offering will be "Princess Pat," a comic opera by Victor Herbert and Henry Blossom, in which Eleanor Painter, last seen in "The Little Domino," will play the prima donna role. The premiere of the opera will take place about the middle of September, and the cast will include May Sandain, Maud Careaux, Samuel Hardy, Alexander Clark, Al Shean, Robert Ober, Louis Casavant, and Max Villani.

McIntyre and Heath will begin a New York engagement in October in a new musical comedy, which will be presented as a sequel to "The Ham Tree," in which they have been appearing for several years.

Other productions include "The Ragged Messenger," a dramatization of W. B. Maxwell's novel of the same name, in which Walker Whiteside will have the stellar role; and "Come-On Charley," a dramatization by George V. Hobart, of the series of stories of the same name by Thomas Addison. This comedy will be given a New York presentation in October. Two companies of "The Natural Law" will be sent on tour.

In addition to his Cort and Standard theaters, Mr. Cort has acquired by lease Hammerstein's Lexington Avenue Opera House and Saxe's 116th Street Theater, which will be operated as popular price stock houses.

MOROSCO'S NEW PLAYS

"The Unchastened Woman" to Be First Production—New Comedy by Hopwood

Oliver Morosco is planning an active season. His first production will be "The Unchastened Woman," by Louis K. Ansperger, which was recently tried out in Los Angeles. The premiere will take place early in the Fall, with Emily Stevens and Christine Norman in the principal roles.

Mr. Morosco has also acquired a new comedy by Avery Hopwood, which will also be given an early presentation.

Other Morosco plays include "Our Children," also a product of Mr. Ansperger's pen. This play had a long run in the Spring in Chicago; and "The Song Bird." In addition, Mr. Morosco will send a number of companies in "Peg o' My Heart" on tour.

AUGUSTUS THOMAS CHOSEN

Playwright Engaged as Art Director of Charles Frohman Company

Augustus Thomas has been engaged by Alf Hayman as art director of the Charles Frohman Company. His duties will give him full charge of the artistic development of the firm.

Mr. Thomas, who was a close friend and a business associate, to a certain extent, of Mr. Frohman, is eminently qualified to carry on the high standards of staging so long maintained by his distinguished predecessor.

It is not known whether Mr. Thomas will give up his playwrighting activities upon assuming his new position.

WANTS TO HEAR FROM FELLOW ACTORS

The Minnow has received a letter from Frank L. Johnson, of Boston, in which he states that his son, Bernard Johnson, who has been ill for the past two years and is still at home at 36 Houston Avenue, Milton, Mass., is anxious to hear from former theatrical associates, especially Roy Denner.

Bernard Johnson was a member of the road companies of "Polly of the Circus," "Freckles," and other productions.

"GRUMPY" TO OPEN THE EMPIRE

Cyril Maude in "Grumpy" will be the first attraction at the Empire Theater, under the direction of the Charles Frohman Company. The date of his engagement has not been set.

This will be the first time in several years when John Drew has not opened the Empire's season.

ELSIE FERGUSON CLOSES SEASON

Elsie Ferguson closed her season in "Outcast" last Saturday night in Los Angeles. Klaw and Erlanger have two plays under consideration for her use next year, but she is to be seen in several cities in "Outcast" in the Fall before appearing in a new production.

FAVERSHAMS ON CRUISE

Mr. and Mrs. William Faversham (Julie Opp), accompanied by their two children, Billie and Philip, have started on a cruise on their sloop yacht, *The Hawk*, from their summer residence at Mattituck, L. I. Their first stop will be at the home of Ella Wheeler Wilcox, at Short Beach. They will also visit Newport and other points on the New England Coast, returning to Mattituck the last week in July.

MISS EVILY ASKS \$10,000

As a result of a fall while rehearsing with the Irish Theater Players at the Neighborhood Playhouse, 406 Grand Street, Helen Evily has requested the Henry Street Settlement, which is alleged to be the sponsor for the theater, to pay her \$10,000. Miss Evily dropped through a trap door.

NEW "HIP" MANAGER

Harry Askin, Producer of Musical Plays, Engaged—Harrold and Willis to Appear There

Charles Dillingham has engaged Harry Askin, producer of "The Time, the Place and the Girl" and other musical comedies, and at one time owner of the La Salle Theater in Chicago, as business manager of the Hippodrome. The acting manager will be James Matthews, who comes to his new position after eighteen years of service as manager of the Duke of York's Theater, London.

Mr. Dillingham also announces that he has engaged Orville Harrold and Nat Willis for the production he is to make at the big playhouse in September.

The work of preparing the Hippodrome for the season is well advanced. Several structural alterations are being made, notably in the boxes, which will be brought in from the side walls several feet, making the auditorium more compact. The house will be refurnished and redecorated, and the stage and equipment will be entirely new.

NO BAN ON GERMAN OPERAS

Metropolitan Management Says They Will Have Usual Place in Repertoire

The management of the Metropolitan Opera Company has issued a statement emphatically denying the report recently published in a morning paper that German operas were to be eliminated from the repertoire of the company next season.

"There is no foundation whatever in the report," says the statement. "German operas will have next season the same place in the repertoire of the Metropolitan Opera Company as usual."

According to the report published many of the directors of the Opera Company not only wanted the German operas barred from the repertoire, but a series of Russian operas substituted to show the direction the sympathy of the American people had taken.

TO PRODUCE "ELAINE"

Arthur Hammerstein's Plans Include New Operetta by Hauerbach and Friml

Arthur Hammerstein's plans for the coming season include the production of an operetta entitled "Elaine," by Otto Hauerbach and Rudolf Friml. The play is named after Mr. Hammerstein's daughter, Edith Thayer will be seen in a new light opera and Elaine Hammerstein will be presented in a new comedy by Otto Hauerbach.

In addition, Mr. Hammerstein will send two companies on tour of "High Jinks" and one each of "The Firefly" and "The Trap."

BLANCHE RING IN NEW PLAY

Will Appear Next Season in "Honor Bright," by Catherine C. Cushing

Blanche Ring will be seen the coming season in a new comedy by Catherine Cushing, entitled "Honor Bright," the play has just been received by Klaw and Erlanger and Frederic McKay, who will direct her tour. Miss Ring is at present resting in Los Angeles, and will return to New York in August to begin rehearsals.

TO WRITE NEW OPERETTA

Pollock and Wolf to Adapt "Miss Rabbit Foot," New Vennese Work

Channing Pollock and Rensselaer Wolf have been commissioned to write the American book and lyrics of "Miss Rabbit Foot," the new operetta by Emmerich Kalman, composer of "Sari," which Klaw and Erlanger will produce the coming season.

AGNES SCOTT WRITING NEW PLAY

Agnes Scott, author of "The Red Fox Trot" and "The Final Decree," two one-act plays now being presented in vaudeville, is writing a new three-act play, to be called "Jimmy."

ONE WEEK ENOUGH FOR DE ANGELIS

Jeff De Angelis and the members of his musical stock company are back on Broadway. They were engaged for a season at Conestoga Park, Lancaster, Pa., but failing to receive a promised guarantee, they closed after one week. Mr. De Angelis brought the troupe back at his own expense.

MISS MARBURY PLANS ACTIVE YEAR

Elizabeth Marbury is shortly to announce plans for several productions—both dramatic and musical—to be made under her direction during the coming season. She is at present motoring in New England.

ACTORS' FUND GETS \$20,000

Daniel Frohman, president of the Actors' Fund of America, has received a check for \$20,000, being the net proceeds of the Lambs gambols held the early part of June for the benefit of the Actors' Fund of America.

"TRIED ON THE DOG"

Among the new productions of the Henry H. Harris Estate is "Tried on the Dog," which will open the season at the Fulton Theater. It is said to be a revised version of "The Ellixir of Life," which was tried out about a year ago.

GOSSIP

Pauline Frederick is spending a brief vacation in the Adirondacks.

Harold Vermilye is now playing the bond in "It Pays to Advertise," at the Colman.

Ethel Wright has been engaged to return to "The Law of the Land" next season.

"Sinners" closed at the Playhouse last Saturday night after 215 performances.

J. H. Beurling is staging the production of "Hands Up" and "The Blue Paradise."

Patricia Clarke, a sister of Helen Clarke, has joined the cast of "Nobody Home."

"Twin Beds" celebrated its fourth performance at the Harris Theater last Friday night.

"Twin Beds" celebrated its fourth performance in New York at the Harris Theater last Friday night.

Mabel Freyner and Madame A. de Nar-case are visiting Jane Wheatley at Sheeps-head Bay.

Mr. and Mrs. Herbert Belmore and Conway Herbert have their motor boats moored side by side in the bay.

Clive Harri has added an impersonation of Charlie Chaplin to his performance at Hubert Muller's Theater at Coney Island.

Victor de Kralffy, business manager of Billie Burke in "Jerry," is a recent arrival on Broadway.

Ika Marie Diehl is playing one of the leading parts in Augustin MacHugh's new farce, "Search Me."

Arthur Stein is spending a few weeks with Mr. and Mrs. Robert Thorne at their bungalow, at South Norwalk, Conn.

Adelaide Russ Whytal has been engaged for an important part in the Klaw and Erlanger production of "Polyanna."

Hilding Anderson, late musical director of "Maid in America," has been engaged as musical director of Ned Wayburn's production of "Town Topics."

Eleanor Franklin is spending the Summer in Atlanta, Ga. She is a motor enthusiast and intends to drive her car from Atlanta to New York in September.

A burlesque called "The Modern Servant Girl," by Glen Macdonough, in which Bert Williams, Leon Errol, and Will West take part, has been introduced in the "Follies."

Having closed his Summer season with the Manhattan Players at Rochester, N. Y., Ernest Cossart has gone to his camp on Staten Island.

Elsa Rendell, ingenue of the Park Theater Players in St. Louis last season, and Joseph A. Rouveyrol, a St. Louis banker, will be married in September.

Queen Mary attended the five hundredth performance of "Potash and Perlmutter," given in the Queen's Theater recently in London.

Selwyn and company have added Saxton Kling, Emmet Shackelford, and A. H. Tibburne to the company which is to appear in "The Show Shop" next season.

DeWitt Jennings, who played the Customs Inspector in "Under Cover," has been engaged by H. H. Frazer for a leading part in "Brother Masons," which will be produced here in August.

Little Mary Louise Eltholtz of the "Sari" company is spending a two-week vacation with her parents in Detroit, prior to rejoining the company for the present season.

Whitford Kane will be seen in the leading role in "Hobson's Choice," the new play by Harold Brighouse, which will be presented early in September at the Maxine Elliott Theater.

Modest Altschuler and the Russian Symphony Orchestra will give three Summer night concerts at Madison Square Garden on the evenings of July 23, July 24 and July 25.

The Friars held their annual outing last Thursday at Glenwood-on-the-Sound. Athletic events of all kinds were indulged in. The chief contest was a ball game between the married men and bachelors for the Hugh McIntosh prize.

Gustav von Seyffertitz, stage director, long identified with Charles Frohman productions, left for California last Sunday to produce for Margaret Anglin in the Greek Theater at the University of California, in Berkeley, "Iphigenia in Tauris" and "Medea," in both of which Greek dramas Miss Anglin will appear.

Having won her suit in the Probate Court in St. Louis, Marjorie Naughton has returned East and is spending a few weeks on the New Jersey farm of Miss Knauft, a niece of Bret Harte. She intends returning to New York soon in order to settle her plans for a Fall engagement.

The citizens of Southold, L. I., are celebrating this week the 275th anniversary of the town with an elaborate pageant and entertainment. William Faversham has consented to do his famous oration scene from "Julius Caesar" next Saturday and Julie Opp will recite.

Helen Hilton Van Hoose, after a long and successful season in stock, is spending her vacation with Mrs. K. C. Jaquith at her Summer home in Norristown, Pa. Mrs. Jaquith produced "The Bachelor's Baby" in 1913-14, and is planning other activities for the coming season.

Florence Walton, of Maurice and Walton, invites all actresses having one or more years' stage experience to become members of the Threshold Club, a dining club which has just been organized to promote sociability among the younger members of the profession. Applications are to be sent to Miss Walton, at 105 West Fortieth Street.

A new Ziegfeld Midnight Frolic will be presented atop the New Amsterdam Theater, July 26. Joseph Urban is preparing the scenery. Julian Mitchell is attending to the staging, while Gene Buck and Dave Stamper and Louis Hirsch are writing the lines lyrics and music. The present Frolic will go to Chicago for six weeks and then to San Francisco.

NEW YORK THEATERS

WINTER GARDEN B'way & 90th St. Phone 2330 Circle
Eves. 8; Mats. Tues. Thurs. and Sat. at 2
The Winter Garden's Summer Production
THE Passing Show of 1915

BOOTH Theatre, 45th W. of B'way. Phone 4100 Bryant. Evenings 8:30.
Matinee Wednesday and Saturday at 2:30
LOUIS MANN
In **THE BUBBLE**
A Comedy by EDWARD LOCKE

Maxine Elliott's Theatre, 39th St. near
Bryant. Eves. 8:30 Mats. Wed. and Sat. 2:30
4th Month of the Brightest Jolliest Musical
Comedy Success of the Year.
NOBODY HOME

NEW THEATRE West 42nd St.,
Elev. & Erlanger, Mgrs.
AMSTERDAM Matinee Wed. & Sat. 2:15.
Eves. at 8:15.

ZIEGFELD FOLLIES
After the show see Gala
performance
ZIEGFELD ZIEGFELD FROLIC
On the New Amsterdam Roof.

COHAN'S B'way and 43d St. Eves. 8:30
Mats. Wed. and Sat. 2:30. Pop.
Wed. Mat. 50c-1.50.
COHAN and HARRIS present

"IT PAYS TO ADVERTISE"
A farcical fact by Roi Cooper Megrue and
Walter Hackett.

ATLANTIC CITY
"Me and My Dog," New Fred Ballard Farce,
and "A Live Wire" Have Premiere

ATLANTIC CITY, N. J. (Special).—"Me and My Dog," a farce in three acts, was produced for the first time at Nixon's Apollo, July 12, by Cohan and Harris, remaining all week.
The piece, which is by Fred Ballard, was suggested by the Mrs. Doray stories by Pearl Franklin and concerns a boy gang life, more especially a lad named Art Simpson, the village scamp, Benny Sweeney, his pal, and Art's dog, "Jasper," their inseparable companion and only friend.
Art has stolen two chickens from the coop of Mr. and Mrs. Jack Doray. He is captured by Doray and despite the pleadings of Mrs. Doray who believes there is a spark of manhood in him that will be smothered by imprisonment, the boy is turned over to the police.
The following morning the boy is tried in the Juvenile Court and as this is his third appearance at that institution it looks bad for him, especially when his aunt, with whom he has been living since the death of his mother, refuses to act as his sponsor any longer in the event of his being released.
Much to the consternation of her husband, Mrs. Doray declares that if the boy is released she will act as his sponsor.
The boy is brought to the Doray home and repays the kindness of Mrs. Doray by stealing her money and some jewelry, intending to run away with his pal, Benny Sweeney, and "Jasper." He is about to make his getaway when Benny rushes in with "Jasper," who has just been struck by an automobile. The boy's only thought is of the dog whose life is in danger, and his kindness finally awakens the manly spirit in the boy so he renounces the old ways.
The best piece of comedy work is done by William Sampson as Billy Combs, the pessimistic friend of the Dorays.
Percy Helton gets as much as possible out of the role of Art Simpson.
Percy Wood as Edith Doray, Otto Kruger as Jack Doray, and Forrest Robinson as Judge Palmer were forceful. Others in the cast are Arthur Linden, Edgar Nelson, Doris Kelly, Ethel May Davis, Spencer, Charles, Dixie Taylor, Josephine Williams, Maxine Mazanovich, Joseph Berger, Norman Allen, Maudie Wilson, Harry E. Willard, and "Jasper." The play is staged by Sam Forrest.

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LONG ACRE BUILDING

At the Cort July 12 John Leffer and John W. Bratton offered a new farce comedy, "A Live Wire," by Charles A. de Lima and W. Le Grand Howland.
Helen Lowell and Harry Tighe were seen in the leading roles.
Miss Lowell gave a very pleasing portrayal of Rachel Smith, a live wire at sixty, while Harry Tighe scored as Bill Peterson from Montana.
Rachel Smith, possessor of a good size fortune and many relatives, decides to have a little fling, at her ripe old age, and sends out telegrams announcing her demise. As the mourners assemble at her home they find her very much alive, much to their surprise, and are shocked, furthermore, when she announces her engagement to Reggie Hamilton, an effeminate youth of twenty-four, who was thought to be the fiancé of Rachel's niece, Marie. Immediately after the wedding Rachel sends her youthful husband to Europe, in the company of Monsieur Tripoli, an educator, and Bill Peterson, hoping to make a man of him. The trip does work a regeneration. Rachel, who has the marriage and Reggie marries his first love, Marie.
Maud Sinclair, Margaret Randolph, Sadie Huff, Margaret Seddon, Louise Murray, Charles Abbe, Frank Hatch, Walter Lewis, Johnson Hughes, Gilbert Clayton are in the cast.
The Cort will include a Friday production by U. W. Camp, is at the Cort the current week, in the cast are Kathleen MacDonnell, Grace Henderson, Ruth Winter, Dorothy West, Corinne Barker, Loretta Wells, Albert Brown, Edwin Nickman, and John Cromwell.
The Keith's with Margaret Hillington, is at the Apollo for the current week. The visit here inaugurates a fifty weeks' tour.
A. H. Woods will offer "The Heart of a Child," with Zella Sears, at the Apollo week of July 26. In the cast are Kathleen Clifford, George Sidney, Fraser Conner, Mabel Carter, Catherine Calhoun, Winifred Harris, Earle Mitchell, Althea Love, Duncan Harris, Harry G. Bates, Calvin Thomas, Lillian Brennard, and Emory Lenhart.
A Cort production, "The Princess Pat," with Eleanor Painter in the title role, will have its premiere at the Cort Aug. 23. The book and lyrics are by Henry Blossom, the music by Victor Herbert, and the staging under the direction of Fred G. Latham.
The cast will include Miss May Mandin, Maud Caroux, Sam Hardy, Al. Sheen, Alexander Clark, Robert Ober, Louis Casavant, and Max Villain. The production will be seen in New York about the middle of September.
Mr. Harry Rutter, the popular assistant treasurer of Keith's, and Miss Ines Calamalia were married July 9.
"The Birth of a Nation" at the New Nixon on the current week.
Orville Harold has headline honors at Keith's. H. C. KELLEY.

CHICAGO
Summer Opera Season Launched With "Aida"
—Pavlova Continues at Midway Gardens

CHICAGO (Special).—The Summer season of grand opera started in the outdoor theater at Ravinia Park last Tuesday, a bit earlier than usual. "Aida" was the opening opera, with Bettina Freeman in the titular role, and "Faust," "Pagliacci," and "Madama Butterfly" followed. The company numbers many of the old Century organization, including Morcan Kingston, Alfred Kaufman, Beatrice La Palme, Walter Wheeler, Louis Kneller, Florence Mulford, Louis D'Angelo, and Lenore Beck. The Chicago Symphony Orchestra, directed by Josef Pasternack and Ernest Knoch, lends excellent assistance. The opera season will continue indefinitely.
Pavlova and her Ballet Russe continue at the Midway Gardens. The combination of the imaginative and exquisite art of Pavlova and the coloring of Bakst with the picturesque open air surroundings makes the engagement unusually appealing. The past week saw "Amarilla," "Coppelia," and "Invitation to the Dance." Besides some two dozen diversions, Pavlova danced a new divertissement, "The Call of the Poppy," to music by Tachikowsky. It is a captivating little solo, dedicated to America.
The grand opera season is interesting upon the Pavlova season. "Despite the dearth of 'hall shows,' as the circus men contemptuously call them," he says, "the anguish of a torrid evening may be assuaged by attendance at many of a myriad of gardens which dot a topography otherwise as dull. I have been reviewing Jeanette Colder. I wonder if it is generally known that this settlement, which has been described by critical visitors from other lands as an 'incredible lapse from civilization,' as the slattern of the cities and as the stry of a continent—I wonder if it is generally known that this mere huddle of houses possesses at this moment the most beautiful of outdoor entertainments. I refer, of course, to Pavlova and her dancers at the Midway Gardens. Here is a miracle of architecture, whose amazing walls enclose the greatest of the dancers (so far as I know) in her most ingratiating aspect. Sometimes I think that it is desecration to call Pavlova a dancer, for she is not a dancer, as we know the term—but mingled light and air and grace and harmony—a lady with a butterfly's swift, a winged spirit of music and motion. In a community where, as some one else has said, 'finishing is known only by hearsay; in the home of the open muffer and the hurdy-gurdy, Pavlova and the lovely silence of her art are a benison. I am paraphrasing some one—I know not who—when I suggest fantastically that in the new Field Columbian museum there be placed, far away from the mummies and the specimens, one of Pavlova's discarded slippers, labeled 'Ex Pedes Annas,' as a memory of the brave, beautiful, and I hope not altogether unappreciated endeavor of the philanthropic and idealistic gentlemen who run the Midway Gardens."
"The Lady in Red," now at the Grand, will continue until Sept. 4. Valli Valli is the lady in question, and Gertrude Vanderbilt Glendon Harward Mardindell, Josie Intropidi, and Will Phillips continue in the cast.
The weather hasn't yet sidetracked "Peg o' My Heart" at the Cort. "Maid in America" at the Palace or "All Over Again" at the Garrick. "The Birth of a Nation," the Griffith film spectacle, is in its sixth week at the Illinois.

BOSTON
Lull in Theatrical Activities—"Nobody Home" Will Launch New Season on Aug. 23

Boston (Special).—The season of the Castle Square—a long season, almost a full eleven months—ends on the 24th. Then will come a week in which there will not be a single theater open in Boston outside the vaudeville houses and the Tremont, where "The Birth of a Nation" is showing indefinitely. And then, if Lester Lonergan fulfills his announced plans, the Ma-

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jestic will reopen with his stock company. Shortly afterward the new season will be in full swing, as "Nobody Home" will reopen the Wilbur Aug. 23, and a week later, on Labor Day, "Twins Bed" comes to the Cort and "The Song of Songs" to the Tremont.
The supplementary season of "Pops" at Symphony Hall proved successful, and it is to be hoped that the lengthened season will be an annual occurrence.
No policy has yet been announced for the Boston Opera House, which will be under Shubert control during the coming season.
On July 14 at Tremont Temple, the Famous Players Film Company gave a private exhibition of a new eight-part picture, "The Alien," in which George Hoban gives a film version of "The Sign of the Cross."
Someone wrote to the Herald, the other day, pleading for a revival of the old Morton farces and the Planché burlesques. But Philip Hale, commenting on the wall for the good old times, doubted the wisdom of the suggestion: "Would we laugh now, or would we be disillusioned."
In the Theater of Utopia performances of plays going back to "The Duchess of Malfi" and including "Dandeketty's Picnic" would take place, if only to show the taste of preceding generations. We should like to see in one week Congreve's "Way of the World," unexpurgated and unaltered; Middleton's "Changeling," "The Tower of Nesle," E. L. Davenport in "A New Way to Pay Old Debts," and "The Black Crook" (original version). No doubt we should then rub eyes and ears and curse our curiosity.
FORREST HEARD.

OPERA WITH BALLET
Grand Opera Company Will Be Added to Pavlova Organization

Max Rabinoff, managing director of the Pavlova Ballet, is fast completing the details for a combination of grand opera with ballet for the coming season. The Pavlova company, which is already complete, will be reinforced by a new grand opera organization now being formed.
For the grand opera company Rabinoff has obtained from the Boston Opera House the complete productions of "Othello," "L'Amore del Re," "Carmen," "La Gioconda," "Rigoletto," "Cavalleria Rusticana," and "Pagliacci." The entire Boston Opera House orchestra and chorus will be brought to this new opera company, which, when combined with the Pavlova forces, will form one of the largest organizations that ever toured America.

While Mme. Pavlova will be the leading star of the organization, she will be assisted in the operatic portion by such luminaries as Maggie Teyte, Riccardo Martin, Marie Nedizova, from the Imperial Opera in Petrograd; George Baklanoff, of the Boston Opera company; Gaudio Mansueto, and Ippolito Lazzaro.

"READY MONEY" WELL DONE

PROVIDENCE, R. I. (Special).—The Albee Stock company gave, week July 12-17, an excellent production of "Ready Money." Lynne Overman gave a strong performance of Stephen Baird. Helen Reimer as Mrs. John Tyler, Ida Stanhope as Ida Tyler, Sydney Shields as Grace, and Bertou Churchill as Jackson lives made their roles effective. The members of the company were seen at their best and the entire cast are deserving of an appreciative word. Large attendance. The Trail of the Lonesome Pine, July 19-24. N. F. GEE.

Mr. and Mrs. Perry Kelly have returned to New York after a two months' stay at their ranch, Cascade, Mont.

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DEATH OF MRS. LE MOYNE
Sarah Cowell Le Moyne, for many years one of America's leading actresses, died on July 17, after a brief illness, at Lake Placid, N. Y.

Mrs. Le Moyne was born in New York in 1859 and made her stage debut in 1878 at the Union Square Theater as a member of A. M. Palmer's Stock company. Her first role was that of Madeline in "A Celebrated Case." In 1884, Mrs. Le Moyne visited England, where she met with great success as an elocutionist.

Since 1898, when she returned to the American stage, she has appeared in "Catherine," "Pippa Passes," in which she starred, and "Diplomacy," and other plays. She was the original Truth in "Everywoman." Her latest activities have been centered in the Neighborhood Playhouse on Grand Street, and she was one of its directors at the time of her death.

In 1888, Mrs. Le Moyne was married to the late William J. Le Moyne, and for four seasons she was associated with her husband.

MOVING STAIRWAY IN THEATER
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STAGE VERSUS SCREEN

Merry War Between Theatrical Managers and Film Producers—
Billie Burke Quits Frohman Company to Appear on Screen

The question of whether to go or not to go into motion pictures is becoming as puzzling to the average actor as the question of whether to be or not to be proved to Hamlet on the gloomy coast of Denmark some aeons back. During the past week discussion has been rampant in the press concerning the activities of theatrical managers in attempting to stop the wholesale desertions of their stars to the motion picture people. And still the merry war rages. The casualty list daily grows larger as the battalions of faithful theatrical and picture press agents hurl ink at each other across the "page opposite the editorial" in the dailies.

The most brilliant victory of the past week was scored by the picture people in securing Billie Burke for a five weeks' engagement at the fabulous salary of \$5,000 a week. This startling information was disclosed after Alf. Hayman, general manager of the Charles Frohman Company, announced that all Mr. Frohman's stars would remain with the company. It is said that Miss Burke came to her decision without a conference with Mr. Hayman.

Upon her return from California, where a screen engagement will be played under the direction of the New York Motion Picture Company, Miss Burke will be seen under the management of her husband, Florenz Ziegfeld, Jr. in a new play now being written for her by Catherine Christolm Cushing.

No sooner had this important action been recorded than A. H. Woods began a general offensive movement against the film generals. Mr. Woods announced that henceforth no player in his employ would be allowed to act simultaneously for motion pictures, except in cases where previous contracts had to be fulfilled.

The moving picture people derive all the gain and we bear the loss," said Mr. Woods. "The reputations that the movies capitalize are made in the legitimate theater, and these same reputations come back to plague us from the screen with ten cent competitions."

Early in the week loud skirmishing was heard near the United Booking Offices. When investigated it was learned that the vaudeville engagement in Washington of Victor Moore had been canceled because a picture in which he was featured was advertised for a picture house simultaneously with his appearance.

Continuing along the extensive front, we find that Klaw and Erlanger have adopted a plan whereby their players must obtain their permission if they wish to act on the screen. In cases where the permission is granted, Klaw and Erlanger may demand and receive half the money paid the actors by the film people. These conditions are said to be specified in all K. and E. contracts.

Joseph Brooks has declared that any of his stars who enter the motion pictures can consider their contracts with him void, and Selwyn and Company have announced that they will hereafter carry a line in all their advertisements that "this is not a motion picture." This course has been made necessary, according to their statement, by the fact that by advertisements of motion pictures in which legitimate stars are featured, it is impossible to tell whether the offering has a company of living actors or screen presentations.

Among other managers who have not as yet issued any ultimatum are the Shuberts, Coban and Harris, and H. H. Frazee. Meanwhile there is a lull in the hostilities.

ACTORS' DAY A GREAT SUCCESS

Exposition Gives Medal to Equity Association—Speeches by Crane, Wilson and Kyle—Other Activities

Letters and newspaper clippings received from San Francisco testify to the great success of "Actors' Day," held under the auspices of the A. E. A.

The programme for the day was as follows:

Overture,
Cassara's Official Exposition Band.
Opening Address by Temporary Chairman,
Mr. Wm. H. Crane.
Presentation of Exposition Medal to Actors' Equity Association.
Acceptance and Address by President of Actors' Equity Association,
Mr. Francis Wilson.
The Woman's Viewpoint of Actors' Equity Association,
Miss Olive Oliver.
Vocal Solo,
Miss Fernanda Pratt.
Actors, Types, Puppets, or Pictures,
Prof. Wm. D. Ames.
Actors in the Exposition by Secretary of Actors' Equity Association,
Howard Kyle.

Open Forum.
Several new applications have already been received and more are pledged to follow, though, as Howard Kyle writes: "There are very few actors in San Francisco that are not already members." He also adds in part: "The exploitation we have had here is bound to prove of lasting benefit. The association will be written into the history of this really superb exposition now being prepared. The throng was enormous and wondrously responsive. The setting in the Court of Abundance, the most beautiful spot of all the supremely beautiful places in the dream city, was inspiring."

A very cordial invitation was extended to the delegation of the A. E. A. by the Universal Film Company, University City, Cal., to visit their plant, where more than two thousand people, including directors, actors, and actresses are employed.

At the risk of repeating ourselves, we are impelled once again to remind members how all important it is that they should insist on a written contract when they accept an engagement. So many complaints are brought to us, based on an "oral understanding," which only too often turns out to be an oral misunderstanding, and we continually have to point out to the complaining members that, in the absence of a contract, the "burden of proof" falls upon himself. Many actors say, "I didn't like to ask so-and-so for a contract, it looked as if I doubted his word." No man who intends to live honestly up to his agreement would feel offended at being asked for a written contract. The benefit of the contract is mutual and the signing thereof should not be considered as a "concession" by either party.

A letter has been received from Mr. Chamberlain Brown anent our last Mirror article. It seems that our paragraph concerning unlicensed Personal Representatives has been considered, in some quarters, as aimed at Mr. Chamberlain Brown. This is emphatically not the case. The person referred to, whose case is now being followed up, is practising without a license, and our paragraph was written as much with a view of serving the interests of Mr. Chamberlain Brown and other properly accredited Personal Representatives, who naturally suffer from the illegal methods of such persons, as of protecting the interests of the actor.

Through the efforts of the Actors' Equity Association, Mr. Jefferson De Angelis has recovered the sum of \$250 which was owed to him by the World Film Company for services rendered.

By order of the Council,

GRANT STEWART, Rec. Secretary.

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RUSS. BALLET REPERTOIRE

Leon Bakst's "Scheherazade" to Be Principal Offering—Eleven Others

Twelve ballets, which will include Leon Bakst's "Scheherazade," will compose the repertoire of the Imperial Russian Ballet which is to appear here next season, according to a cablegram received yesterday by John Brown, business-manager of the Metropolitan Opera company, from Serge de Diaghilev, organizer of the famous company.

The productions will not be simply "divertissements," or ballets after short operas, or ballets which are part of operas, but will be for entire performances.

Among the notable ballets in the repertoire will be "Les Sylphides" (Chopin music); "L'Après-Midi d'un Faun" (Debussy); "Prince Igor" (Borodin); "Carnaval" (Schumann); "Papillons" (Schumann); and "Le Spectre de la Rose" (Borodin). Mr. Bakst's "Scheherazade" is regarded as the Russian colorist's masterpiece and most characteristic work.

The stage decorations and costumes will include representations of the Greek, Japanese, and Chinese styles, as well as the modern futuristic Russian school.

Beverly Sitrages, recently of the all-star "A Celebrated Case" company, has decided to accept a limited number of pupils for the purpose of coaching them in acting, in English and French diction, and will particularly give at-

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NEWS OF STOCK PLAYS AND PLAYERS



The Ticker

"I have read with much interest the letters concerning the old Crescent Players," writes a Brooklyn reader of THE MINOR. "I have been a subscriber at the Crescent and naturally take great interest in them. We do want the old company back and will not be satisfied until we have them back. The management knows this and still they gave us a practically new company last year. What was the result? Why, the people lost all interest in the theater and finally stopped going. Why can't we have such actors and actresses as George Alison, M. J. Briggs, Almsworth Arnold, Charles Schofield, William H. Everts, Leah Winslow, Mable Montgomery, Gertrude Rivers, Clara Mackin, Isidore Martin, and last, but by no means least, the able director, William C. Masson, with us again? It is true, some of them have not played in Brooklyn for over a year, but we still hold them in our heart of hearts, and will always."

"We realize that they are more expensive than most players, but when they fill a house at every performance, are they not worth it? I hope to see a great many of these players in Brooklyn next season. I know THE MINOR will do all in its power to have these players come back to Brooklyn next season, for it did a great deal last year."

"THE BRUTE" WELL DONE

Keith's Bronx Players Give Well-Balanced Performance—Rowden Hall's Good Playing

KEITH'S, BRONX.—Roland G. Edwards's able stage direction was again in evidence week of July 12 at the Bronx Theater in the well balanced performance of "The Brute" by the B. F. Keith Players. The creation of the atmosphere was wrought with exceeding skill, both as to stage setting and as to the details that make a production notable. Rowden Hall invested the character of Donald Rogers with a good deal of reality, rising completely to the demands of the many moving situations and giving a very good performance. Julie Herne was an exceedingly good Edith Rogers, while Luella Morey as Mrs. Pope and Margaret Fielding as Alice Pope are credited with commendable impersonations. Albert Gebhardt played Emerson Hall very well, while Walter Marshall's abilities were not heavily taxed as James Brennan, but the impersonation was conscientious and dignified. Russell Parker appeared as James, and Lauren Pullmann, seen here for the first time, successfully appeared in the juvenile role of Bobbie. Motion pictures were shown before the regular performance, vaudeville between the acts, and on Tuesday evening the last act was set in full view of the audience. Week of July 10, "The Burglar and the Lady."

IDA C. MALCOMSON.

OTIS SKINNER'S SPECIAL ENGAGEMENT

DENVER, COLO. (Special).—Otis Skinner in midsummer! That was the promise of Manager Woodward, and it has been fulfilled by two weeks of "Kismet" July 4-17, and "The Honor of the Family" to follow. The support of Mr. Skinner by the Denham company was all that could be desired, particularly Vera Finlay's emotional characterization of the wife of the Mansur. The success of the Denham Theater is a common topic of conversation.

Unseasonably cold weather until beyond July 4 caused the Gardens and Lakeside to talk of closing. However, the trouble has been weathered, so to speak, and original plans for the season will be followed out. Mary Hall and Charles Gunn closed their engagement at the Gardens July 4-10 in "The Argyle Case." Gunn was decidedly at home as Kayton and Miss Hall did some finished work as Mrs. Martin. Charles Bow Clark got all there was out of the small part of Kayton's assistant. Forest Whelan is now leading man. "The Third Party," week of July 11; "The Affairs of Anatol," July 18-24; "The Country Boy," July 24-31.

The Lakeside company played "The Belle of Richmond" July 4-10 and "Whose Baby Are You?" July 11-17. "A Cheerful Lie" to follow. The players have shown special aptitude for farces and light comedies, which have made up the majority of offerings to date.

F. D. ANDERSON.

NEWPORT COMPANY CLOSES

NEWPORT, R. I. (Special).—The Empire Players, with Rose Mary King, closed their season of stock July 17 and are taking a vacation for the remainder of the stage year. They will open in Providence in the Fall for the entire season. The company has been playing for a long time without a rest. Pictures and vaudeville resumed at the Opera House, beginning Monday, July 19. For their farewell week, July 12-17, the company presented "Tess of the Storm Country," with Miss King as Tess. Miss King's conception of Tess was good and showed careful study. Julian Noa gave a good performance. Well staged under the direction of Edwin Dudley, a good performance to good attendance.

N. F. GEE.

SUMMER ACTIVITIES OF STOCK FOLK; CHANGES IN THE COMPANIES

Adele Blood Tries Out Guy Bolton's "Her Game"—Ralph Kellard Resting—Craigs Close July 24

Adele Blood tried out Guy Bolton's new play, "Her Game," in which she will star next season at the Teck in Buffalo last week.

"Her Game" tells the story of a woman who thinks she has ceased to love her husband and that he no longer loves her. Mrs. Jack Spencer decides to run away with another man, just as her husband confides in her that he is not only ruined financially in the Wall Street game, but that his eyesight is going and that only an operation and weeks, perhaps months of residence at a foreign rest cure, will restore

that will include John Craig's old home in Texas and the San Francisco Fair. They have recently taken a new house in Mt. Vernon Street. Of late nothing has been heard of the proposed new Craig Theater in the Back Bay.

Violet Barney is heading the Randal Western Players at the Poli Theater, Bridgeport, Conn., for an indefinite run.

Arling Alcine has succeeded Edward C. Woodruff as leading man of the Barrow-Howard Players of Lincoln, Neb. He

company July 18. Later he expects to join his brother, who is playing leads in Minneapolis. The two brothers will appear in "Virginus."

Louis Ancker, leading man of the Ancker Players, of His Majesty's Theater, Montreal, Canada, is spending a few days in New York city on his way to Atlantic City. Later Mr. Ancker will go to Lake Champlain for the summer, returning to Montreal in the Fall.

The Edward H. Robins company, at the Royal Alexandra Theater, Toronto, Canada, lays claims to being the largest stock organization now playing. The company numbers Bertha Mann, Frances McLeod, Reina Caruthers, Helen Travers, Emma Campbell, Vivian Laddlow, Eugene Frazer, Jerome Renner, J. R. Amory, Webb Chamberlain, Frank Prestand, Thomas Morrison, Frank Crayne, Karl Sheahan, and Thomas McKnight. The company last week offered the latest New York release, "The Miracle Man," being a recent production.

It was the first appearance of "The Miracle Man" in stock.

Little Lauren Pullman played a special engagement with the Keith's Bronx Stock company last week, appearing as Bobbie in "The Brute."

The new Post Theater, formerly the Garrick, in San Francisco will open on Aug. 1 with a stock organization, headed by Florence Oakley.

Charlotte Downing, a well-known stock actress, died suddenly at her home in Canisio, N. Y., on June 30.

TERESA DALE IN LEADS

WASHINGTON, D. C. (Special).—During the past week the Edward Knoblauch-Arnold Bennett play, "Milestones," was given a praiseworthy production by the Poli Players. The drama again demonstrated the excellent acting qualities of the capable company, under the able directorship of Harry A. Andrews, Poli's play producer.

After several months of continued work, Maud Gilbert who has won pronounced success as leading lady, has retired from the company for the present to enjoy a rest and vacation, returning in the near future. Teresa Dale has assumed the leading roles and new additions to the company include Hattie McAllister, Katherine La Salle, Harriet Meakin, and Gavin Harris. George M. Cohen's "The Miracle Man" is the current week's offering.

Harry Andrews, the Poli play director, was an unusually busy man during the past week, being engaged in seeing that "Milestones" ran smoothly and having the current week's bill, "The Miracle Man," in rehearsal, he besides having the general supervision of the rehearsal of "The Blue Bird," with which the Baltimore Poli Players reopen the Auditorium Theater in that city for the completion of their lease which terminates the last of August.

JOHN T. WARDE.

MAY BUCKLEY IN ALBANY

ALBANY (Special).—Edward M. Hart, manager of Hermannus Bleecker Hall, has booked the Halliday-Buckley stock company to appear the balance of the summer season. They open Aug. 2 in George Cohen's production of "The Miracle Man." The co-stars of the company, May Buckley and Jack Halliday, are capable players and have closed successful stock engagements at Cleveland, Youngstown, Ohio, and Erie, Pa., and undoubtedly will be favorably received in this city. Fred Forester, late of "The Climax," company will be a member of the Halliday-Buckley organization.

HERRICK.

ELMIRA SEES "FANTANA"

ELMIRA, N. Y. (Special).—The Royster and Dudley Opera company in "Fantana" supplied a happy week July 12-17; large business. Teddy Webb was a funny Hawkins and received a warm reception. Leona Stephens scored as Jessie. Anne Bussert made a captivating Fanny Everett and sang in splendid voice, while Carl Gantvoort did excellent work as Sinclair. Others meriting special mention were Peter MacArthur, Charles Tingle, Anna Boyd, Lillian Hagar, Leonard Hollister, John Barrett, and W. H. Greenlaw. "Pretty Mrs. Smith," July 19-24.

Excellent vaudeville and pictures drew large business to the Majestic and Colonial theaters July 12-17.

J. MAXWELL BEER.

EXCELLENT BUSINESS IN PITTSBURGH

PITTSBURGH, PA. (Special).—The Marguerite Bryant Stock company is doing excellent business at the Empire. "Tess of the Storm Country," "Little Lost Sister," "The Blindness of Virtue," and "Mrs. Wiggs of the Cabbage Patch" were the four opening attractions, and both Miss Bryant and Mr. Morgan made strong impressions in the leading characters. The company numbers Charles Kramer, William Lemuel, Matt McHugh, Gene Kane, Frank McHugh, Frank Baker, Chester Woodward, Ed McHugh, Sr., Kathryn Baker, Kathryn Matlery, Mrs. Ed McHugh, and Baby Princess Kramer.



Rembrandt, N. Y.

EDWARD C. WOODRUFF,

Leading Man of the Baker Players, Portland, Ore.

Mr. Edward C. Woodruff, who holds a place in the foremost ranks of stock leading men, will again head the Baker Players at Portland, Ore., when the season opens Sept. 5. This will be Mr. Woodruff's second season in Portland, having been chosen by Manager George L. Baker from a long list of past favorites to fill the position.

his sight. In the moment of his defeat, the maternal instinct awakens in the wife. She realizes that her love for her husband is not dead. The freedom he offers her she spurns. She sends him abroad and herself provides the means for his cure, sending him thousands of dollars. This money she makes by cheating at cards. A famous bridge player, with an accomplice, she so manages a code of signals that the two cannot fail to win. At the critical moment, when exposure is threatened, the husband returns, his health and eyesight restored.

Miss Blood was supported by Byron Beasley as the husband, Cecil Yapp as a friend, and Dallas Anderson as the other man of the triangle. Others in the cast were Alice Gale, Minnie Williams, June Congrove, Malda Reade, and Rose Bronson.

Ralph Kellard, who recently closed his season as stock star at the Auditorium Theater, Kansas City, Mo., and Mrs. Kellard (Rebecca Ridgely), are spending the early summer in Los Angeles, Cal., visiting Mrs. Kellard's family. Later on they will visit the expositions at San Diego and San Francisco. About Aug. 1, Mr. and Mrs. Kellard will return East to spend the balance of the summer at their home at Harrison, N. Y.

Mary Young, after a long vacation, is playing in "Baby Mine" at the Castle Square. When the house closes on July 24 the Craigs will leave for a Western trip

opened on Monday in "The Melting Pot," with "Get-Rich-Quick Wallingford," to follow.

Mr. Woodruff will spend a few weeks at Spirit Lake, Iowa, before opening with the Baker Stock of Portland, Ore.

Virginia Howell, who for the past sixteen weeks has been associated with the Mary Servoss Stock company in Grand Rapids, Mich., and Columbus, O., has resigned from that organization to spend a month at her home in South Carolina before returning to New York for the winter season. Miss Howell for the past two seasons has been under the management of Klaw and Erlanger and Joseph Brooks.

Edward C. Woodruff, leading man with the Barrow-Howard Players, Lincoln, Neb., since the beginning of the summer season, is now in Portland, Ore., where he will join the Baker Stock company in that city. He is succeeded by Arling Alcine, who has been with the company for the past six weeks.

Cecil Spooner will open with her stock company at the Colonial in Baltimore early in the Fall. Her season will last about six weeks.

Mitchell Harris will undergo a slight operation at St. Luke's Hospital, St. Louis, following the closing of the Players Stock



J. B. Schriever, Scranton, Pa.
JOSEPH GILLOW.

Mr. Gillow recently completed a very successful season as leading man of the Yonkers Stock company, playing an engagement of thirty-seven weeks.

Mr. Gillow's plans for next season are still unsettled, although he may go into a production.

ROY PURVIANCE IN ST. LOUIS

ST. LOUIS, Mo. (Special).—The Park Opera company presented an efficient production of "The Heart Breakers" week of July 11. Roy Purviance, the new tenor, made his initial appearance with the company and created a pleasing impression. Venita Fitzhugh, as "The Girl," made much of a small part, and Sarah Edwards scored as "The Wife." Dan Marble has emulated Roger Gray's method of making his popularity permanent. Matt Hanley, George Nathanson, Louise Allen, Royal Cutler, and Ed. Smith are other valuable members of the company.

The Players Stock company made its farewell appearance of the season at the Shenandoah, week of July 11, in "Forty-five Minutes from Broadway." Mitchell Harris made an excellent Kid Burns and Isabelle Randolph won a bit as Mary. Vessie Farrell as the mother deserves praise. Louis Calbern as Blake did one of his best pieces of work. Laurette Allen as the old lady of many tears was effective. Chester Beach, Bob McClung, Helen Gleason, and Henry Hull all deserve mention in creating the proper "Cohenesque" atmosphere. Charles Sinclair directed the production. The Players Stock company's engagement is the longest this city has enjoyed for many years. The players are to be congratulated.

VIVIAN S. WATKINS.

CHILD ACTRESS WINS LINCOLN

LINCOLN, NEB. (Special).—The Harrow-Howard Players presented "The Littlest Rebel" week of July 5, with Baby Fernaly in the title role. The child actress scored an unusual hit, and probably more people witnessed the nine performances of this production than have ever witnessed a stock production in this city before. "The Lion and the Mouse" was the attraction week of July 12, with "The Melting Pot" in preparation for the week of July 19 and "Get-Rich-Quick Wallingford" underlined.

Roy Knotts, who has played in various stock organizations in this and surrounding states, was seen at the Oliver, week of July 12, as Judge Rossmore in "The Lion and the Mouse."

Jean Clarendon, one of last season's favorites, received a rousing welcome when he returned to the Oliver as John Burkett Hyder in "The Lion and the Mouse."

VICTOR Z. FRIEND.

RICHMOND COMPANY ENDS SEASON

RICHMOND, VA. (Special).—Edward Arnold as The Devil is star of Farewell Week of the Bijou Stock Company. Arthur Berthelet with his excellent company said goodbye to Richmond after this week, July 12-17. The Bijou Stock Company maintained a standard that no other stock company or organization has reached here for many years.

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RICHARDSON LEAVING SCRANTON

SCRANTON, PA. (Special).—"The Story of the Rosary" was the attraction at the Poli week of July 12, to capacity business. Walter Richardson gave a strong performance of the part of Paul Roman and Mae Desmond as Venetia was charming. Dean Borup as Phillip Roman and Arthur Buchanan as Colonel Hildebrand were unusually good, and Selmer Jackson as Karl Larose and Mary Hill as Sister Wanda were effective in their parts. Morton L. Stevens as Lieutenant Peterkin, Kirwin Wilkinson as Father Theodore, James Brennan as Prince Von Sabran, and Elsie Southern as Mina gave able support. "The Little Millionaire" week of July 19.

Walter Richardson, the popular leading man of the Poli Players, was given a reception by the Temple Club on the evening of July 13, nearly one hundred members and their wives being present. Mr. Richardson is to leave the city July 17 and the reception was a farewell in his honor. He was also the guest of honor at a dinner the 14th at the "Fern" given by W. H. Hagen, of the firm of Hagen and Wagner. At this dinner he was presented with handsomely engraved resolutions passed by the Temple Club.

C. B. DERMAN.

"MARRIAGE GAME" IN MONTREAL

MONTREAL (Special).—The Orpheum Players presented "The Marriage Game" July 19-24, and as usual gave an excellent performance. Dorothy Shoemaker made the most of the improbable heroine, Edmund Elton was capable as Ingraham, William Webb and Carryl Gillen gave clever character sketches of Charles Frost and Jim Packard, while Florence Roberts scored as the hen-pecking Mrs. Frost. Wilda Mari Moore and Edith Campbell Welker did well as Hacie and Mrs. Packard respectively, while Ainsworth Arnold as the colorless Tom made the most of a small opportunity. "La Mascotte" is being presented in tabloid form at Sohmer Park. An extremely hot spell is making good business for the parks and outdoor amusements.

WILLIAM TREMAYNE.

UNION HILL SEES "FOOL THERE WAS"

"A Fool There Was" was the offering of the Keith Players at the Hudson, July 12-17, to excellent business in spite of the warm weather. William H. Sullivan as the Fool gave a forceful performance—one of the strongest since becoming leading man of this company in 1914. Antoinette Rochte as the Vampire also distinguished herself, while little Miss Georgia Fursman as the child was excellent. Others in the cast were Claire Evans, Joseph Lawrence, Ann MacDonald, Frederick Welber, Charles C. Wilson, J. Edith Kirkham, Francine Lardi, more, and Alice Butler, all giving their usual standard performance. This week "Innocent" for the first time in stock. Next week, Robert Hilliard's recent success, "The Argyle Case." E. A. GREWE, JR.

HAZELE BURGESS TO REST

JACKSONVILLE, FLA. (Special).—For the fifth week of their successful engagement at the Orpheum, the Hazele Burgess Players are presenting "Alias Jimmy Valentine," with Vernon Wallace in the title role. As Rose Lane, Miss Burgess added to her popularity. Bert Leigh's performance of Red stood out strongly. Next week, "What Happened to Mary," after which Miss Burgess will leave for a short vacation at her home in Boston. Saturday night Miss Alice Hollister and Mrs. Snow of the Kalem Company entertained Miss Burgess and the company at an enjoyable after the theater dinner dance, which was held at the studio.

WILLIAM L. BOYKIN.

CALBURNS IN FAREWELL WEEK

BRIDGEPORT, CONN. (Special).—The Calburn Musical Stock company presented "The Girl from Nowhere" for the week of July 12 at the Lyric, to large attendance. John Kearney, as Arthur Hummingtop, and Billy Lynn, as Joshua Gillbrand, captured laughs in rapid-fire order. Florence Mackie made a delightful "Girl." Arthur Burckly made much of the role of Ralph Ormrod, while the work of Daisy Maitland, Laura Millard, Harry Luck, and Helen Francis stood out strongly. The piece was produced under the direction of Alonzo Price.

For the week of July 19 the company is offering "Sergeant Kilty" for its farewell to Bridgeport.

ALLEN P. WEIL.

"MIRACLE MAN" IN TORONTO

TORONTO, CANADA (Special).—The Robins Players in "The Miracle Man" at the Royal Alexandra July 12-17 to large attendance. Edwin Robins scored as the leader crook and Bertha Mann was excellent as the girl. The special scenic equipment, built each week, is one of the reasons for the good business. "The Bonnie Briar Bush" to good attendance. Mr. Phillips, Miss Shaw and their capable associates appeared to good advantage.

GEORGE W. DANTREE.

STOCK NOTES

On July 17 Welba Lestina and Madeline Rogers closed their engagements with the Poli company of Hartford, Conn.

Upon the close of the Castle Square Theater on July 24, Mr. and Mrs. William P. Carleton will go to their summer home at Bayside, Long Island. Later they will make a motor trip through the Middle West.

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The Poli stock at the Auditorium Theater in Baltimore opened on Monday with a production of Maeterlinck's "The Blue Bird." Enid May Jackson and Carl Brickert are playing the leads, with Harry Andrews as director. Frank Whitbeck, who has been managing the Elm Street Theater in Worcester, Mass., succeeds Edward Renton as manager of the Auditorium. Mr. Renton has associated himself with Fred Shanberger, of the Kernan interests.

Augustin Glassmire, stage director of the Poli Players, has sold his new play, "The Devil's Workshop," to William A. Brady. This is the play that had its premiere at the Poli Theater week of July 5 and scored. Mr. Glassmire has been director of the Poli Players for several seasons.

Chester Wallace has moved his stock company from Mansfield, O., to the Majestic Theater in Ashtabula, O. "The Great Divide" was produced for three days ending July 17.

The John Adair, Jr. stock company, at the Alhambra Theater, Marion, O., closed on July 10 and the players are spending a month far from the footlights. While the company is taking a vacation, Gus Sun, lessee of the Alhambra, is having the house redecorated. Mr. Adair and his company

will return the middle of August to reopen their stock engagement. In the four months the Adair company has won general approval among Marion theatergoers by their very creditable productions.

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CINCINNATI

Cyclone Damages One Amusement Park—
Buildings Are Rapidly Repaired

CINCINNATI, O. (Special).—The recent cyclone
here damaged but one of the amusement parks
to any great extent, although all of them suf-
fered to a lesser degree. The Ludlow Lagoon,
which is down the river across from the city,
sustained a loss to buildings and the park to
the extent of \$50,000. Most of the concessions
were ruined, and the big motordrome, where the
motorcycle races are held three times a week in
connection with circus acts, was all but de-
molished. However, repairs were rapidly made,
and the Lagoon will have resumed regular busi-
ness by the time this appears in print. The
storm followed more closely the courses of the
river, and the streams running into the Ohio
near the city. One of the excursion steamers,
plying between Coney Island and town, the
Princess, was caught midstream a few miles
above the city, making the last trip down from
the island. But the captain, seeing the hurri-
cane approaching, quickly turned the boat and
ran it into the Kentucky shore until all danger
was passed. There were several hundred people
aboard. Throughout the crisis the dancing was
continued, and there was practically no excite-
ment among the passengers.

The Summer vaudeville at Keith's still at-
tracts capacity houses in spite of the torrid
weather that has set in the last few days.
Liberati and his band, including a company
of ten singers, opened their second and last
week's engagement at the Zoo Gardens week July
11. Beginning July 18, "Hiawatha" is to be
presented by fifty real Indians (count 'em), who
will be camped at the Zoo during the engagement.
The vaudeville at Chester continues to be the
main attraction at that resort, and plays to two
capacity houses each day.

The Orpheum Theater, "up on the hill," and
the largest theater in the city, is probably mak-
ing more money than any theater in town with
its picture shows. Not only is the huge audi-
torium crowded every night, but the same pic-
tures that are seen there are also seen the same
night in the sky theater on the roof of the
building, where hundreds of people can be ac-
commodated. This is, indeed, the roof-garden
ideal, where a view can be obtained, covering
almost the entire city and several miles up and
down the river each way, to say nothing of the
Kentucky hills. It would appear that it is
only by pictures that the theater can make
money. The theater was built originally for
the home of William Morris's vaudeville when
it competed with Keith's, but the Morris in-
terests were soon absorbed and after that the
house was turned over to stock for two seasons,
which on account of the distance of the theater
from the heart of the city did not pay. Last
season pictures were shown exclusively, which
will be the policy of the house the coming sea-
son.

SAN FRANCISCO

David Warfield Vacationing on Coast—Actors'
Equity Association Convention

SAN FRANCISCO, CAL. (Special).—Dave War-
field, who is spending his vacation in San Fran-
cisco, is unusually active this year in social
and theatrical affairs. He was a conspicuous
figure at the Actors' Equity Association Con-
vention here, and on Sunday matinee attended the
Orpheum as a vaudeville reviewer. He wrote a
half-column in the Examiner.

Mrs. David Belasco has arrived on her first
visit in seven years. She is accompanied by Mr.
and Mrs. Sidney Farrar, parents of Geraldine
Farrar, who is posing on the Coast. Mr. and
Mrs. Gest will shortly come to San Francisco.
Mrs. Gest is the daughter of Mr. and Mrs. David
Belasco.

The Actors' Equity Association had a success-
ful convention, presided over by Francis Wil-
son. Others present were: Miss Olive Oliver,
Mr. and Mrs. Howard Kyle, W. H. Crane, Dave
Warfield, Al. Jolson, Elsie Ferguson, and Ma-
dame Nasrallah.

Charles Kenyon has started for New York to
direct his latest play, "The Chateaufort."
The Columbia will remain dark until July 19,
when Mrs. Patrick Campbell is billed to open
in "Pygmalion."

The Alcazar is continuing with "The Clans-
man," and is now in its thirteenth week, run-
ning two performances daily.

The Cort opened with "The Melting Pot" in
film on July 12.

The Orpheum has Kitty Gordon as the head-
liner.

The Wilgram has "The Traffic," Del Law-
rence and Nana Bryant being specially engaged
for the lead.

The Empress has a big bill drawing well. Like-
wise the Pantages Theater had as headliner the
Six Kirksmith Sisters. The Hippodrome and
Republic, owned by the same people, are running
on smoothly.

A. T. BARNETT.

JERSEY CITY, N. J.

JERSEY CITY (Special).—An interesting bill
was offered at Keith's Theater July 12-14 head-
ed by Rose Cleste and a company of twelve people
in "The Girl Who Lost Her Honeymoon." Cal-
well and Walker appeared in a refined singing and
dancing turn.

This is the weather for the air-dromes. They
are crowded every night.
Pictures at the Orpheum Theater, under Man-
ager M. S. Schlessinger, are packing the house
daily.

Palisades Park is crowded nightly.
Howard Collins, of this city, left here July
10 for a new week's trip through the New Eng-
land States as musical director of "Coming
Through the Rye." Mr. Collins will be with
Gus Hill again next season. He is now arranging
for "Mutt and Jeff at College."

John E. Langabe, stage carpenter of the Ma-
jestic Theater here, is at Atlantic City with his
wife.

WALTER C. SMITH.

SEATTLE, ORE.

SEATTLE, ORE. (Special).—The attraction at
the Metropolitan was Mrs. Patrick Campbell,
supported by an excellent company, in "Py-
gmalion," July 5, 7, and 10; matinee, July 7;
and "The Second Mrs. Tanqueray," July 6;
matinee, July 10. Mrs. Campbell was given a
cordial reception and the audience showed by
their applause that they thoroughly enjoyed
the performances.

At the Moore "Sari," July 4-7, was pre-
sented by an excellent company before houses
averaging good business. Miss Helen in the
title-role, appeared to pleasing advantage. The
production was an elaborate one.

At the Pantages "The Shadow Girl" and
vaudeville, July 4-10.

Empress: "On the Veranda" and vaudeville.

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Clemmer, Class A, Colonial, Grand, Liberty, and
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SALT LAKE CITY

SALT LAKE CITY (Special).—Billie Burke
packed the Salt Lake Theater for three perform-
ances July 5, 6, in "Jerry." Selene Johnson,
Alice John, Thomas Reynolds, H. Lawrence Pey-
ton, and Shelley Hull shared honors in a well-
balanced cast. "Jerry" closed the local sea-
son. The new theatrical year will be launched
by Mrs. Patrick Campbell in "Pygmalion" and
"The Second Mrs. Tanqueray."

C. E. JOHNSON.

DENVER

DENVER, COLO. (Special).—Billie Burke, as
charming as ever, closed her season with three
nights at the Tabor, July 8-10, to good business.
Howe's pictures of the navy having been booked
for July 11-13, prevented a visit from Margaret
Anglin on her way to California.

Miss Countess talked before the Drama League,
July 8, on experiences with the movies, and read
an advance copy of a new short play by Eleanor
Gates. Members of the Gardens company were
guests.

Parties in Denver and Indianapolis are raising
money for the construction of a film theater to
seat 3,000, known as the Tower Theater, a site

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NEW LINCOLN, NEB., THEATER

LINCOLN, NEB. (Special).—The directors of
the Orpheum Building Company and Acme
Amusement Company will meet with the com-
peting architects on July 14, to decide which
architect will furnish the plans and specifica-
tions for the new Orpheum Building, which is
to be built in this city at a cost of approxi-
mately \$75,000. Work will commence as soon
as plans and specifications can be gotten out
and figured by the contractors. It is hoped that
the theater will be ready for occupancy by
Dec. 1.

VICTOR V. FRIEND.

STEIN'S
MAKE-UP
Absolutely
Guaranteed

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

CAMPBELL, Mrs. Patrick: "Frisco 19-24."
COBURN Players: Rock Hill, S. C., 21, 22, Charlottesville, Va., 23, 24, Waterbury, Conn., 25, Burlington, Vt., 26, 27, Hanover, N. H., 30, 31, Cambridge, Mass., Aug. 2-4.
FULL House (H. H. Frazee): N.Y.C. May 19—indef.
HEART of a Child (A. H. Woods): Red Bank, N. J., 16, Atlantic City 23.
IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 8—indef.
MANN, Louis (Messrs. Shubert): N.Y.C. April 6—indef.
NEW Shylock (A. H. Woods): Atlantic City, N. J., Aug. 2-7.
OMAR, the Tentmaker (Tully and Buckland): "Frisco 25-Aug. 7.
ON Trial (Cohan and Harris): N.Y.C. Aug. 2—indef.
PEG o' My Heart (Oliver Morosco): Chgo. May 16—indef.
SCANDAL (W. A. Brady): Atlantic City, N. J., 19-24.
SEARCH Me (McClintock and Penney): Long Branch, N. J., 19-24, Atlantic City 26-31.
TWIN Beds (Selwyn and Co.): N.Y.C. Aug. 4—indef.

TRAVELING STOCK

BRYANT, Billy: Portsmouth, O., 19-24.
CORNEILL, Price Players: Crawfordville, Ind., 12-31, Clinton Aug. 2-14.
HILLMAN, Ideal: Kiowa, Kan., 19-24.
MALLORY, Clifton (J. M. Hartner): Freeport, Ill., 22.

Mattson 23, Murphysboro 24, West Frankford 27, Olney 28, Kenton, O., 29, Fostoria 30, Noblesville, Ind., Aug. 2, Greenfield 3, Shelbyville, Ill., 4.

MURRAY, Eleanor: Palmara, Ill., 19-24.
TRAHERN, Al: Huntington, L. I., 21, Patchogue 22, Bay Shore 23, Sayville 24, Riverhead 26, Greenport 27.
VINTON, Myrtle: Corning, Ia., 19-21.

OPERA AND MUSIC

BLUE Paradise (Messrs. Shubert): N.Y.C. Aug. 4—indef.
GIRL Who Smiles (Times Producing Co.): Atlantic City Aug. 2-7, N.Y.C. 9—indef.
HANDS Up (Messrs. Shubert): N.Y.C. 22—indef.
LADY in Red (Herndon Corporation): Chgo. May 17—indef.
MAID in America (Messrs. Shubert): Chgo. June 3—indef.
NOBODY Home (F. Ray Comstock): N.Y.C. April 20—indef.
PASSING Show of 1915 (Messrs. Shubert): N.Y.C. May 29—indef.
SANTLEY, Joseph: Chgo. May 30—indef.
ZIEGFELD'S Follies of 1915 (Florenz Ziegfeld, N.Y.C.): June 21—indef.

MINSTRELS

DUMONT'S: Phila. Sept. 14—indef.
RICHARD and Pringle (Holland and Filkins): Odessa, Wash., 22, Wilson Creek 23, Ephrata 24, Cashmere 26.

Leavenworth 27, Snobomiah 28, Marysville 29, Anacortes 30, Sedro Woolley 31.

CIRCUS

BARNES, Al G.: Curlew, Wash., 21, Oroville 22, BARNUM and Bailey, Iowa Falls, Ia., 21, Carro 24.
HOWE'S Great London: Syracuse, Ill., 20, Geneva 21.
JONES Brothers: Glen Cove, L. I., 21, Huntington 22, Port Jefferson 23, Hempstead 24.
RINGLING Brothers: Lincoln, Ill., 21, Bloomington 28, Mendota 23, Rock Island 24.
SELLS - Photo - Buffalo Bill Shows: Sheboygan, Wis., 23, Kenosha 22, Elgin, Ill., 23, Chicago 24, 25.
STARRETT'S: B'klyn 18-31.
WELCH Brothers and Leszic: Brookville, Pa., 20, Reynoldsville 21, Brockwayville 22.

MISCELLANEOUS

GAMBLE Concert Party: Falls City, Neb., 24, Kearney, Neb., Aug. 3, Hastings 9, Norfolk 9.
LUCY, Thomas Elmore: Columbus, Mont., 21, Big Timber 22, Livingston 23, Hardin 24, Sheridan, Wyo., 25, Gillette 26, New Castle 27, Edgemont, So. Dak., 28, Alliance, Neb., 29, Rushville 30, Alnsworth 31, Tilden Aug. 1, Creighton 2, Spencer 3, Gregory, So. Dak., 4.
SOUSA'S Band: "Frisco May 22, July 24, Portland, Ore., 25, 26, Tacoma, Wash., 27, 28, Seattle 29-31, Spokane Aug. 1-5.

ANN MURDOCK

Direction CHAS. FROHMAN

CARL RANDALL

With "Ziegfeld Follies"

Lawrence Grossmith

In "NOBODY HOME" MAXINE ELLIOTT THEATER

CHARLES WALDRON

in "DADDY LONG-LEGS"

MARISE NAUGHTON

AT LIBERTY Address care Dramatic Mirror

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WOMEN

Adams, Grace, Margaret
Armstrong, Lulu Alvin
Burroughs, G., Frances
Brandt, Jeanette Beagard
Ethel Brandon, Mary Bennett
Carroll, Blanche
Delmore, Dorothy, Lillian
Day, Fillmore, Nellie, Gertrude
Forbes, Gourlay, Norah, Ruth Grey
May Gundersman
Holmes, Rose, Mrs. R. High
Insee, Mable, Ethel Intropiti
Kellar, Lillian, Rose Kelle
Lloyd, Josie, Jeanette Lowry
Marion, Marcelle, Jeanette
Marion, Anna Marie, Vallita
Massie, Hazel Miller, Emelle
Melville, Kathleen MacDon-

nell, Mrs. Jno. McKee, Mrs. Kenneth McGaffey
Pendleton, Florence, Mary
Penfield, Grace Peters, Marie
Pettis, Robertson, Florence, Lillian
Rhodes, Miss Randolph
Shay, Paula, Ruth Sheppard
Laura L. Smith
Waldo, Grace

MEN

Arey, Wayne
Barker, J. R., Jno. Burk
N. Bonville, Harry Barker
Clements, Jno.
Davis, Walter, Herbert Dale
Jas. Devine, Jas. Davatt, Harry
De Vere, Geo. Dean, Frank
Dennithorne
Eagan, Louis
Flisher, Geo. P., Daniel Fraw-

Herbert, G., Ben Hellman
Fred Holmes, Fred Hallen
Kolker, Henry, Jacob Kings-
bury, Jas. Kennedy, Harry
Keefer, Joseph Karle, Allan
Kelly
Lawshe, E. R., Harry Lin-
key, Clarence Lovell, Cecil
Lauglin
Marshall, Jas. Al, McLean
Nicholls, Ralph, Wm. Nes-
villie
O'Clare, Wm.
Powers, F. E.
Rice, Mike
Shakespeare, Eugene, Jim
Stevens, Bernard Steele, Wm.
Svan, Walter Sherwin
Talbot, E. W., Frederic
Thompson
Vedder, Will H.
Warner, J.

NEW ENGLAND

LAWRENCE, Mass. (Special).—Lawrence is well entertained with feature pictures at five theaters. Colonial, Paramount programme: Premier, Broadway star features and "The God-dest"; Broadway, V. L. S. E. features; Opera House, Mutual masterpieces; Victoria, World and Fox features, "Diamond from the Sky" and "The Broken Coin." Each theater is doing excellent business despite the hot weather and the poor condition of our mills.

MATTHEW C. O'BRIEN.

FALL RIVER, Mass. (Special).—Lincoln Park Theater: The J. W. Gorman's Musical Comedy company presented week July 12-17 "At the Races" to good attendance. All the local theaters, with the exception of the Bijou, are closed for the summer. The parks are drawing large crowds with their attractions.

W. F. GEE.

PROVIDENCE, R. I. (Special).—Emary, Richard Miles, and company headed the vaudeville bill July 8-14. Strand, Gaiety, Casino, Bijou, and Hipp, continued with pictures to good business.

N. F. GEE.

NEWPORT, R. I. (Special).—Freebody Park, Wood's "A Trip to China," with Evelyn Phillips, headed the vaudeville bill July 8-14, to good attendance. Colonial: Pictures to large attendance.

N. F. GEE.

MANCHESTER, N. H. (Special).—Manchester is assured of standard productions for the season 1915-1916. P. F. Shea has assured the Manchester theatergoers that the best of road productions will appear at the New Park. Manager William O'Neil, of the Palace, is undecided as to just what the policy of his house will be this fall. The moving picture houses are doing a good volume of business considering the summer season.

J. J. MAHONEY.

OREGON

SALEM, Ore. (Special).—Guy Bates Post in "Omar, the Tentmaker," supported by an excellent company, appeared at the Grand Opera House June 16. Mr. Post won the applause of the entire audience. Capacity attendance greeted Maude Adams in "Quality Street" June 18. "Sari" was presented to big business June 20. Manager W. A. Danielsen has secured for his beautiful new theater, the Oregon, vaudeville and feature films, using the World films, Metro, and Box-Office Attractions; business excellent.

Feature films, with many prominent stars, are advertised for Ye Liberty Theater, Mary Pickford in "Fanchon the Cricket" July 6-8; big business.

Westford: Dark. MYRTLE M. TILLSON.

CANADA

TORONTO, CAN. (Special).—The usual big business continues at Loew's and the Hippodrome. Nothing unusual about the past week's programmes.

GEORGE M. DANTEE.

EDMONTON, ALTA. (Special).—"Cupid's Cafe," a musical tabloid, composed and written by Hugh M. Smyth, Horace Reynolds, and Carl Milligan. Fantasy Calgary manager, was the headline act at Pantages July 5-10. Business satisfactory.

GEORGE FORBES.

CALGARY (Special).—Henriette De Serris living statuary headlined a good bill at Pantages July 5-10. The Lyric reopened July 12 with a musical stock company playing at popular prices. The bill changes twice a week.

GEORGE FORBES.

DRAMA STUDY AT CHAUTAUQUA

CHAUTAUQUA, N. Y. (Special).—Chautauqua is becoming a center of drama study. With the instituting of the Chautauqua Players, an organization of professional players under the direction of Benedict Papot, a director of the Drama League of America, associated with the House of Play Foundation of St. Mark's Church, New York, and connected with work by the Chautauqua School of Expression, the Summer institution is commanding unusual notice. During the first week public performances of two plays were given by the Chautauqua Players, Tagore's "King of the Dark Chamber" and Paderewski's "Sweet Lavender," being presented. The personnel of the players includes F. Hendsten, Dave Callis, Francis Clark, Redmond Flood, Don Merrifield, Norman A. Meyer, John Osgood, Harold Skinner, Jane Hughes Echbaur, Mrs. Redmond Flood, Audrey Gilmour, Beatrice Miller, Nannie Palmer, Esther Radell, and Lulu Jones.

On Tuesday evening, July 6, Professor S. H. Clark, of the University of Chicago, gave an interesting recital of Zangwill's "Melting Pot."

W. F. V. JA.

MACON

MACON, GA. (Special).—Grand: Sam and Edna Park stock company July 12-17. Palace: Eva Lynn July 12-17; S. R. O.: pictures. Princess: Pictures. Macon: Pictures, a well-selected programme for the week June 12-17. Notes: H. E. Stahler, owner and manager of H. E. Stahler's Minstrels, will open the season of 1915-1916 with a tour of the Southern States.

ANDREW OLIVER ORR.



VAUDEVILLE

FREDERICK JAMES SMITH—Editor



Nora Bayes and Adelaide Prominent on Mid-Summer Variety Bills



MISS BELLE BAKER.
Popular Songstress at the Bushwick Next Week with
New Songs.

NORA BAYES is really a big artiste in characterizing a song, particularly a dialect number. She has a deft surety, poise and a sense of humor. Not to count a voice admirable for this sort of thing. She gets absolutely everything out of a song of the popular type.

Nora Bayes's Song Skill

There are few noteworthy artists of song. There's Grace LaRue, who has a real voice, power to do songs of depth and uplift and breadth—where Miss Bayes has a sense of humor. And Irene Franklin, whose style is homely and direct. Miss Bayes, however, lacks discrimination in songs and methods. Distinction can hardly be achieved by bumping into a piano while taking a bow.

At the New Brighton Miss Bayes had a slightly re-arranged repertoire. She started slowly with "Boy of Mine," gets under way with "When John McCormack Sings a Song" (which needs speeding up in tempo in places), deftly puts over a darkey bit, "There's Ain't Nothing To It But the Melody," and scores with her old number, "Since Mother Was a Girl." She came back to do the Hawaiian song, "Hicki Hoy," which she invests with atmosphere and a touch of pathos.

In "The Final Decree," Agnes Scott has another quiet and ingratiating little playlet. Miss Scott always writes with a simple sort of charm and a decided freshness of expression. Her sketches are delicate little dramatic water colors.

Agnes Scott's Pleasing Playlet

"The Final Decree" is built about the last meeting between a husband and wife about to be divorced. "If you can't find anything you'll let me know, won't you?" requests the wife and then a melody from across the area way awakens old memories. So the two discover that they still really love each other. She falls into his arms and hubby just gasps "For the love of Mike!" That's all there is to the sketch but, although from the first you can guess the climax without mental effort, it holds your interest all the way.

Miss Scott has an odd personality. Her quaint

New England sort of tonal quality has an appeal. Altogether, we like Miss Scott decidedly. Henry Keane plays the husband adequately.

Johuny Singer and the Ziegler Twins have a prettily arranged dancing turn that deserves something better than opening position. Singer dances in the usual Russian style and the sisters do the classic and ballet evolutions at least daintily.

Tom Dugan and Alice Raymond have a two-act with a swing hammock and the usual brash attempted flirtation as the plot. The patter is rather aged. Dugan, for instance, refers to an encore verse as the "second wise" and bids goodbye by remarking "Well, olive oil."

When Adelaide Dances

We fear theatergoers do not fully appreciate what a brilliant little dancer they possess in Adelaide. Here is a toe dancer of admirable technique and dainty grace—and a pantomimist who can suggest a fleeting mood with a flash of her hands.

At the Palace with J. J. Hughes, an excellent dancer himself, she did a series of modern dances with a charm that lifted them into the unusual. And then, in fluffy ballet skirts, she became a Columbine to Mr. Hughes' Harlequin.

Her Columbine is piquant, delicate—and dramatic. After the physical gymnastics and unimaginative evolutions of most other dancers, we welcomed Adelaide back to Broadway.

Bankoff and Girlie present the Russian idea as applied to the tango dance. Bankoff does all sorts of gymnastic dancing—the knee-close-to-the-floor dancing familiar as one of Russia's principal exports. Girlie is a blonde young lady who poses in perilous postures upon Bankoff's shoulders, while that gentleman imitates a whirling dervish, or Cossack, or whatever it is.

Bankoff couldn't interest us particularly, on the same bill with Adelaide.

Bert and Betty Wheeler start out along the usual two-act lines, vocalizing "Under the Sheltering Palms." After that, Bert Wheeler comes back as that loose-trousered screen idol, Charlie Chaplin. Aided by a cane, he plays pool with a beauty spot on Miss Wheeler's shoulder and seemingly squirts a seltzer bottle into his ear, while spitting water from his mouth. These are vivid touches.

The Chaplin Imitations

The Chaplin imitations are fast becoming passe. You can see them on every corner, advertising everything from theaters to laundry soap. We can imagine that the market price in old trousers has jumped decidedly.

The Regent Four dress in the usual classic quartette style, that is, their garb is on the general architectural lines of the Continental peasant of a more or less vague period. And they go after the classics relentlessly.

Lew Dockstader is still doing the Roosevelt impersonation and discussing "my policies," but the burnt cork has given way to a "natural color" make-up. The talk is consistently amusing, at least to the masculine portion of the audience, although a number of times the satirical thrusts assume the delicacy of a brickbat. Some of the talk needs dusting up, too.

"Mile a Minute" Is Spectacular

"A Mile a Minute," the three-scene melodrama presented by Howard Thurston, is built around the automobile-express train race effect utilized at the Winter Garden in "The Honeymoon Express." This shows the lights of a racing car and a train approaching from the distance, winding about the distant hills and gradually growing nearer and bigger. Finally the auto and the locomotive thunder head on to the edge of the footlights.

This effect is now the climax of a lurid story. Jimmie Randolph is a blase young man of wealth who becomes a highwayman in order to achieve a thrill. Anyway, he robs something or other and sends his aid, Del Overton, on by train with the booty. The

police track them and plan to arrest Overton when he reaches the next stop. Randolph chances to a lonely adobe hut at night in his racing car and Overton's sister chances to ride up to the place. It's the long arm of coincidence disjointed. She asks his aid in saving her brother. They must reach the next town ahead of the police, get the money from the brother and return it. Just how this will straighten out the case isn't explained but—a deputy sheriff breaks into the hut. After some gun play, they get away and, in the race effect, we see them beat out the train. The production didn't run off smoothly at the opening performance at the Brooklyn Prospect and the final moments of the melodrama were apparently omitted. But—we take it—the police were foiled.

It's an exceedingly far-fetched melodramatic story but the spectacular effect will undoubtedly get it across. George F. Harris plays the blase gentleman in quest of a thrill.

"Milo?"—note the interrogation point—isn't La Milo. No, indeed. Stagehands unroll a strip of velvet carpet as a prelude to the act of "Milo?" and then a falsetto voice sounds from the wings. You are chilled by the fear that another feminine impersonator is about to confront you when a tramp, tattered and bewhiskered in the regulation way, appears. "Milo?" then proceeds to tell of the tribulations of a hobo and slips into sound imitations. There's a vivid one of a four-piece orchestra—cornet, piccolo, violin and clarinet—warming up. Some of "Milo's" (plus the question mark) imitations are striking—and he gets over.

(Continued on page 16.)



MLLE. MARGUERITE DESTREES.
Appearing with Gene Hodgkins in the Song Scene, "Le Cafe Futurist."

TRIXIE FRIGANZA FINISHES RECORD VAUDEVILLE ENGAGEMENT

Plays Seventy-five Weeks, Never Misses a Performance, Was
Never Late, and Never Held the Curtain

BY WALTER J. KINGSLEY.



EDWARDS DAVIS.

Presenting His New Dramatic Offering,
"The Peace Cry," at the Prospect
This Week.

TRIXIE FRIGANZA called upon E. F. Albee, general manager of the United Booking Offices and manager and half owner of the Keith Vaudeville Circuit, and exploded a bombshell by saying:

"Mr. Albee, I just came in to thank you for seventy-five weeks of pleasant work at a big salary. I enjoyed every minute of my time, and I never was late, never missed a performance, and never had words with the stage-manager or house manager. I think that the United Booking Offices are a blessing to actors. Every theater is run shipshape, a contract is as good as gold, and you are made to feel like a regular human being. God bless the United Booking offices, and that goes double and takes in you and Mr. A. Paul Keith."

To say that Mr. Albee was surprised and pleased is to phrase it mildly. At last an artist had shown gratitude and appreciation and had the moral courage to give thanks for great benefits.

"Sit right down and tell me all about your seventy-five weeks—you interest me strangely," said Mr. Albee, and then began a long conversation enlivened by Miss Friganza's rich comedy.

Some one looked up the official reports on Miss Friganza's tour and found that she had not missed a single performance, had never been late or held the curtain, had never disagreed with the management and had invariably "stopped the show." Her record went to show what a pleasant life is possible to the vaudeville star who knows when they are well treated and highly paid and appreciate that fact.

Some Sunday the U. B. O. ball team is going down to West End, N. J., and beat the life out of the aggregation of freebooters under the management of Charlie Grapewin. The Skeeters are due for a good beating and the U. B. O. boys are the ones to hand them a trimming with a goodly bet on the side. If Grapewin lets out a single peep about his team he will be called and called hard. Now is the time for him to frame a "serious" for the "champeen-ship," and he can pick his own "empire."

When Polaire comes to the Palace she will have in her repertoire, a new sketch, "Le Mantequin Amoureux," in which she will be supported by Aime Simon-Girard.

The Orpheum, Brooklyn, is being remodelled into an ultra-modern house.

Harry Weber, the live wire from Chicago, drove a party of friends to Atlantic City last Saturday, returning early Monday. Weber has a high powered touring car which he manages with the skill of a race driver, and invitations on one of his little tours out of New York are highly prized.

Little less than an independent fortune is being offered Sir Herbert Beerbohm Tree for a visit to this country with his vaudeville version of "Trilby." What a magnificent headliner the knighted actor would be! It would be a joy to herald his coming, his arrival and his opening at the Palace. I really think that he would break all Palace records for a month at least. He likes publicity and is therefore a man of my own

kidney. Speaking of publicity for English actors remind me that when John Poores closed a brilliant season ahead of Sir Charles Wyndham that courtly old gentleman gave him a letter recommending him as a "gentlemanly clerk in advance and a worthy press person."

A series of colorful sketches based on stories in the "Arabian Nights" are coming to us from Paris. They will relate incidents in the lives of Haroun al Raschid, Glafur, Bedreddin, Camaralzaman, Port Bano, the young prince of the Black Islands, Aladdin, Sinbad, and, of course, Scheherazade. The designs for the settings are by Bakst. Meanwhile Miss Gertrude Hoffman is proceeding with her sumptuous production of "Sumurun," which will be the most ambitious entertainment in the history of vaudeville.

Why doesn't someone back Robert T. Haines in a vaudeville production of the Kipling masterpiece, "The Man Who Was?" Here's a great tabloid drama that Haines can play magnificently. Tree thrilled London in the leading role and Haines can do equally well with it. The set and properties are expensive, hence the halt in its production. It is far and away better than "The Drums of Oude."

Oscar Asche and Lily Brayton are winning laurels for themselves in London vaudeville by their presentation of Edward Knoblauch's "Haji." In vaudeville the wily rogue of "Kismet" goes on new adventures and provides not alone excitement but subtle and unctuous humor. It may be seen in New York.

The fact that the Supreme Court of Rhode Island holds that Manager Lovernberg, of Keith's, Providence, was within his rights in arresting Conroy and Lemaire for a breach of contract in walking out of his bill, should put a flea in the ear of those artists who think it quite proper to leave managers "flat" over a question of billing or their spot on a bill. The managers are not helpless and hereafter they are going to pounce upon delinquent performers with the full rigor of the law.

I wonder if any vaudeville artists think of new material while enjoying their Summer holidays. The day is near at hand when the booking powers are going to say "change your act!" to hundreds of artists and mean it. Patience is no virtue with the high salaried performers who return season after season with the same old turn. The rest of the world has to keep up to date, but vaudeville artists stick to veteran "laughs" and "hokum" until the coroner gets them.

Vaudeville headliners who take easy money for motion picture posing must expect to find hard sledding in big time hereafter. The powers are tired of having artists cash their reputations paid for by them and then return to the two-day salary with the impudence to ask their old salaries. Not a week passes that the movies do not play opposition to some star in the life and vaudeville does not propose to share business with the flicker drama. Let the artists accept a marked reduction in salary after their picture bonanzas and the thing will even itself up.

Diamond Jim Brady's coast trip has not been uneventful. The affair at Coronado Beach, when there was a strike in his party and he imported a strike breaker, is making all California and Maurice Farkon talk.

The Palace's black bathroom is being played to the limit this hot weather.

NELLIE REVELL APPOINTED

Nellie Revell, who has been vaudeville editor of the *Morning Telegraph* for some time, has been appointed general press representative for the Orpheum Circuit. In naming Miss Revell, Martin Beck is reviving an old position which has been unoccupied for about three years.

Sam McKee succeeds Miss Revell as vaudeville editor of the *Morning Telegraph*. Miss Revell was general press representative for Percy G. Williams up to the time of Mr. Williams's retirement. She has had a long career as press agent for every form of entertainment, from circuses to amusement parks.

John Pollock continues to head the Vaudeville Photograph and Press Bureau, while Walter J. Kingsley has been retained at an increased salary as general press representative of the United Booking Offices, the Keith Vaudeville Circuit and the R. F. Keith New York Theaters Company.

Carl Bernstein, who was Miss Revell's assistant, will be connected with the office of Edward S. Keller. Mr. Bernstein has many friends who wish him the best of success.

Wilhelm Berner, the German wrestler, is now touring the Low houses.

HARRY BERESFORD NOW IN VAUDEVILLE

HARRY WEBER offers

HARRY GIRARD & CO.

in "THE LUCK OF A TOTEM"
with AGNES CAIN-BROWN

BELLE BAKER

Favorite Singing and Dialect Comedienne

BOOKED SOLID

Direction EDWARD S. KELLER

THE MISSES CAMPBELL

Presenting their Southern Drawing-Room Specialty

"AT HOME"

MAUDE LEONE

IN VAUDEVILLE

Presenting the Dramatic Playlet
"INSIDE STUFF" Written for her
by Willard Mack

This act fully copyrighted and protected

Management
Alexander Pantage

HARRY HOLMAN VIOLINSKY

in
"ADAM KILLJOY"

by Stephen G. Champlin

Direction

THOS. J. FITZPATRICK

Week July 19

Richmond—Norfolk

Week July 26

Forsythe, Atlanta

"I write all of Nat M. Willis' Material"
JAMES MADISON
AUTHOR FOR MANY HEADLINERS
1493 BROADWAY, NEW YORK

NAN HALPERIN IN CHICAGO

CHICAGO (Special).—Nan Halperin played another engagement at the Majestic last week, the second in seven weeks. She had an almost entirely new repertoire, including a new bridal number, "I'd Rather Be a Bridesmaid Than a Bride," and a kid song, "The Youngest in the Family." Miss Halperin won her usual Halperin bit. Allan Dinehart and company presented the delightful little playlet, "The Meanest Man in the World." Nat Willis was amusing, the Four Romanos did a classic dance repertoire, and Madame Beeson presented "It Doesn't Happen."

MAUDE LEONE'S NEW SKETCH

SALT LAKE CITY (Special).—The friends of Maude Leone packed Pantages all week to see the popular leading woman in her new Willard Mack sketch, "Inside Stuff." The playlet was written specially for Miss Leone and affords her many opportunities to display her ability.

During Miss Leone's stay in the city she was the guest at several social functions. Miss Leone has always been a favorite in Salt Lake City.

On the same bill with Miss Leone was Charles W. Kent's musical playlet, "The Garden of the Rajah." Mr. Kent is preparing a new musical production, "Maid in Marble."

A new musical sketch, "Going Up!" written by the Utah girl composer, Margaret Whitney, was also produced at Pantages.

VAUDEVILLE NOTES

Instead of taking the usual kind of vacation, Nora Bayes is devoting her four weeks' rest to a series of "vacationettes," making her first stop at the home of Mr. and Mrs. Charles Dillingham in White Plains. She says she is going to rest, but her route, which includes visits to Fred Zimmerman, Jr., at Kyserville, George Bauchel at Massapequa, and J. C. Hammond at Long Beach, resembles more a one-night stand tour than a period of recuperation.

Alf. T. Wilton has been handed the following routes over the W. V. M. A. time: Will J. Ward and girls, to open at the Wilson Avenue, Chicago, on Sept. 13; Gordon Eldrid and company, to open at the Orpheum, South Bend, Ind., Aug. 29, and the Clairmont Brothers, opening at the Majestic, Dubuque, on Oct. 3. The time was arranged by James B. McKown, Mr. Wilton's Western representative.

"The wizard of the
Violin and Piano"

Direction HARRY WEBER

Will the Dancer

Who Suffers With

Aching Muscles—

Pains in Feet

Or Fatigue

After Each Performance—

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Edward S. Keller is booking Theo Lightner, late of Lightner and Jordan, and Newton Alexander, in a new two-act.

ROSHANARA COMPLETES INDIAN TOUR; LAURA NELSON HALL FOR VARIETIES

Fannie Brice and Ruth Roye Having Exclusive Acts Written—
Elizabeth Murray to Play Eastern Theaters

Roshanara, the young English girl who created a stir in American vaudeville last season with her interpretation of Indian dances, is now in London after a successful tour of India. Roshanara will return to this country early in the Fall.

Roshanara toured India at the head of her own company and appeared in most of the important cities. Ill-health forced her to forego further contracts and to seek a change of climate.

Her success was remarkable in the large centers of intellectual activity and trade in India. In Calcutta and Bombay she crowded the theaters, and her Burmese, snake and harvest dances won over the natives, usually undemonstrative.

Roshanara's itinerary included the old and historic cities of Delhi, Lahore and Allahabad, as well as the modern industrial centers of Bombay, Rangoon and Calcutta. In Calcutta, Roshanara's dancing attracted widespread attention. She visited Ceylon, appearing in Colombo, Kandy, and Nuwara Eliya before large audiences.

Roshanara gave her farewell Indian performance at the Royal Opera House in Bombay on May 29. Every seat was purchased an hour before the theater opened, something unusual in spectator-less India. The audience, like all Indian audiences, was cosmopolitan. Englishmen and Frenchmen sat side by side with Arabs, Marwarce and Jewish money-lenders, Armenians, Persians, Brahmins, and swarthy men from the Indian frontiers. The applause accorded the young English girl was remarkable.

Roshanara will bring some new dances to America. The snake and incense dances, which she has already offered in this country, present something of the mysticism of the Orient, while her new dances, the harvest and Burmese, will show the sunnier side of the Far East.

The singles are largely going to use exclusive material next season.

Blanche Merrill is writing an act for Fannie Brice.

Ruth Roye is spending her vacation for the summer in the mountains. Miss Roye recently completed a successful season, playing all the Keith houses in the East, including several return engagements.

Miss Roye will remain in vaudeville, opening the new season at the Palace on Aug. 16. She will use special song material by Charles McCarron, who wrote "Poor Pauline" and other songs.

M. S. Benthams is arranging a vaudeville season for Laura Nelson Hall.

Elizabeth Murray, now making a successful tour of the Orpheum time, will return East in August to play the United time, booked by Alf. T. Wilton.

Jack Hazard returned to vaudeville this week after a season in "The Lilac Domino." Mr. Hazard opened in Detroit under the direction of M. S. Benthams.

Edward S. Keller is routing a new dancing turn from the West, Dorson, Lannigan and Covert. They open at Shea's in Toronto on Aug. 16.

Low Dockstader has received a number of offers to return to minstrelsy, but he will remain in vaudeville. He is routed for the new season.

Nan Halperin is devoting the present week to crossing the continent from Chicago to San Francisco. She opens a tour of the Orpheum time in San Francisco on Monday.

Edwards Davis is presenting his new vaudeville offering, "The Peace Cry," at the Prospect this week. Jule Power heads the supporting cast.

The Sans Sisters, at the Prospect last week, are being routed by Alf. T. Wilton. The sisters will play Keith's in Philadelphia on Aug. 16 and at Keith's in Washington on Aug. 23.

Edward Gillett, the animal trainer, will shortly produce a new act in vaudeville, "The Monkeyville Country Club," introducing twenty trained monkeys. Alf. T. Wilton is arranging the time.

Adelaide and J. J. Hughes declined a second week at the Palace. They open shortly with "Town Topics," as was first told in THE MIRROR.

A controversy is on between Fred Ward and Morris Giest over the right to "The Clock Shop." John Golden's skit recently seen at the Lamb's Gambol. Mr. Ward claims priority and wants to present Sam Chip and Mary Marble in the musical sketch.

George Spink is the author of the music of Wellington Cross and Lois Josephine's new specialty. The act will include a new Hawaiian number, "My Hawaiian Rose," and Miss Josephine, we understand, is to do an eccentric dance in "Mrs. Charlie Chaplin."

A dramatization of "The Littlest Girl," one of Richard Harding Davis's Van Bibber stories, was tried out at Pantages's in Salt Lake City last week by Charles W. Meakin. In the cast were Grant C. Raybould, Frank J. Cannon, Henry E. Russell, and Charlotte Stewert, who played the titular role.

When Nat M. Wills appears at the Hippodrome in September in the new Dillingham revue he aims to completely change his specialty every week, and to this end has contracted with James Madison to furnish him weekly with comedy telegrams and other topical bits. This is merely a renewal of existing arrangements, as Mr. Madison has written all of Mr. Wills's material for over a year.

THE WEEK IN REVIEW

(Continued from page 14.) Just now the act has crude moments. It lacks a big time smoothness. Perhaps "Milo?" would do better to cut down his repartee and false-to vocal moments and build up his imitations.

Pearl and Irene Sans have started out with an idea—but the idea doesn't possess much of a punch yet.

The opening curtain discloses a huge fashion book and the sisters are models upon the pages. They step down from the book, sing about their twelve-minute specialty and its theme of modes and fashions, and a black and white drop descends. The sisters change costumes several times—gliding from one to another in view of the audience—and they sing largely of bosomy, lingerie, gowns and other absorbing topics. Then the drop ascends and they step back into the fashion book.

The Wilton Sisters are juvenile entertainers. They sing and play the piano and violin, while their repertoire ranges from Dvorak's Humoresque to a classic like "When Grown Up Ladies Act Like Babies." The Wiltons will do very well in their specialty, be it noted.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates ahead must be received by Friday for the next issue.

ABRANELL, Lina: Temple, Detroit, 26-31.
ARHOTT and White: Henderson's, Coney Island, N. Y.
ADELAIDE and Hughes: Palace, N.Y.C.
AERIAL, Buds: Ramona Park, Grand Rapids, Aug. 2-7.
"AFROSA of Light": Maj., Chicago, 26-31.
AYON Comedy Four: Palace, N.Y.C.; Henderson's, Coney Island, N. Y., 26-31.
B A K E R, Belle: Bushwick, B'klyn, 26-31; New Brighton, Brighton Beach, N. Y., Aug. 2-7.
B A L L E T, Divertissement: Keith's, Phila., Shea's, Buffalo, Aug. 2-7.
B A L Z A B, Sisters: Keith's, Phila.
BANKOFF and Girdle: Keith's, Phila., Aug. 2-7.
BARABAN and Grohs: Forrest Park, St. Louis.
BEAMON and Arnold: New Brighton, Brighton Beach, N. Y., 26-31.
BELL Family: Keith's, Phila., 26-31.
B L A N C H E, Belle: Keith's, Phila.; Morrison's, Rockaway, N. Y., Aug. 2-7.

BOWERS, Walter, Co.: Keith's, Phila.; Keith's, Boston, 26-31.
B R A A T Z, Selma: Maj., Chicago.
B R A D L E Y and Norris: Keith's, Phila.
BRICE and King: Maj., Chicago, 26-31; Temple, Detroit.
BUTCH, Fannie: New Brighton, Brighton Beach, N. Y.
CAMPBELL, Craig: Bushwick, B'klyn.
CAMPBELL, Misses: Orph., "Frisco, 18-31.
CANTOR and Lee: Morrison's, Rockaway, N. Y., 26-31; Henderson's, Coney Island, N. Y., Aug. 2-7.
CARTMELL and Harris: Henderson's, Coney Island, N. Y.
CARTER, Emma, Co.: Henderson's, Coney Island, N. Y.
CASE, Charles: Keith's, Boston.
CHALON, Jean: Maj., Chicago, 26-31; Ramona Park, Grand Rapids, Aug. 2-7.
CHAPS, Four Melodians: Orph., "Frisco; Orph., Los Angeles, 26-31.
"CHERRBERT'S, Manchurians: Pointe-aux-Ferry Park, Louisville.

CLARK and McCullough: Henderson's, Coney Island, N. Y., 26-31.
CLAYTON, Bessie: New Brighton, Brighton Beach, N. Y., Aug. 2-7.
CLIFF, Laddie: Keith's, Phila.; Keith's, Boston, 26-31.
CLINTON, Novelty: Keith's, Wash.
COCHRAN and Dingle: Bushwick, B'klyn.
CONNOLLY, Jane, Co.: Ramona Park, Grand Rapids, 26-31.
COOK, Joe: Orph., Los Angeles, 18-31.
COOPER and Smith: Keith's, Phila., 26-31.
CROPER, Harry: Prospect, B'klyn, Aug. 2-7.
COURTNEY Sisters: Prospect, B'klyn, Aug. 2-7.
CRAIG and Campbell: Bushwick, B'klyn.
DAVIS, Edwards, Co.: Prospect, B'klyn.
DAVIS Family: Colonial, Norfolk, Aug. 2-4; Lyric, Richmond, 5-7.
DE VELDE and Zeida: Prospect, B'klyn, 26-31.
D I A Z, Monkeys: Prospect, B'klyn.

JAMES McCORMACK & IRVING

"BETWEEN DECKS"

By THOMAS J. GRAY

Direction EDWARD S. KELLER

EVELYN BLANCHARD

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MARIE NORDSTROM

DOROTHY

PELL

RICHMOND—TRENTON & CO.

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Vaudeville's Foremost Juvenile Artists

WILTON SISTERS

(MAE and ROSE)

Finished a successful week at B. F. Keith's Prospect Theatre, Brooklyn

Direction ALF T. WILTON

DINEHART, Allan, Co.: Orph.

'Frisco, 26-31.

DOCKSTADER, Lew: New

Brighton, Brighton Beach, N. Y.

DONOVAN and Lee: Keith's

Boston, 26-31.

DOOLEY and Rugel: Orph.

Oakland; Orph., Los Angeles,

26-31.

DOOLEY and Sales: New Bright-

on, Brighton Beach, N. Y.

DUNEDIN, Queenie: Fountaine

Ferry Park, Louisville; Maj.,

Chgo., 26-31.

ECKERT and Parker: Colonial,

Norfolk, 26-28; Lyric, Rich-

mond, 26-31.

EDWARDS'S, Gus, Song Re-

vue: Orph., 'Frisco, 26-31.

ELLISON, Glen: Keith's,

Phila.,

ELRID, Gordon, Co.: Prospect,

B'klyn.

EMPIRE Comedy Four: Grand

Rapids Park, Grand Rapids,

ESCARBOS, Three: Lyric,

Richmond, 19-21; Colonial,

Norfolk, 22-24.

EVERETT'S Monkeys: Hender-

son's, Coney Island, N. Y.,

Aug. 2-7.

FABERER Girls: Prospect,

B'klyn; Bushwick, B'klyn, 26-

31.

FENTON, Marie: Shea's, Buf-

falo.

GALLETTI'S Monks: Shea's,

Buffalo, 26-31.

GAUDSMITHS: Ramona Park,

Grand Rapids, Aug. 2-7.

GIRARD, Harry, Co.: Bush-

wick, B'klyn; Keith's, Phila.,

26-31.

GLADIATORS: Bushwick,

B'klyn, 26-31.

GLECKLER, Robert, Co.: Bush-

wick, B'klyn, 26-31.

GOLDEN, Claude: Stratford,

Ont. Can., 26-31.

GORDON, Eldrid, Co.: Bush-

wick, B'klyn, 26-31.

GORDON, Kitty, Co.: Orph.,

'Frisco; Orph., Oakland, 26-

31.

GORMANS, Musical Six: Hender-

son's, Coney Island, N. Y.

GRACE Twins: Forsythe, At-

lanta, Aug. 2-7.

GYGI, Otto: Keith's, Boston.

HALL and Hunter: Hender-

son's, Coney Island, N. Y.,

Aug. 2-7.

HALPERIN, Nan: Orph., 'Fris-

co, 26-31.

HARRIS and Manyon: Foun-

taine Ferry Park, Louisville,

26-31.

HAVEMAN'S Animals: Maj.,

Chgo.; Ramona Park, Grand

KELSO, Mr. and Mrs.: Bush-

wick, B'klyn; Prospect,

B'klyn, 26-31.

KENDALL, Kay, and Girls:

Shea's, Buffalo.

KENO and Green: Ramona

Park, Grand Rapids, 26-31.

KING and Brooks: Henderson's,

Coney Island, N. Y.

KIRK and Fogarty: Fountaine

Ferry Park, Louisville; Tem-

ple, Detroit, 26-31.

KRAMER and Morton: Maj.,

Chgo.; Maj., Chgo., 26-31.

KREMKKA Brothers: Foun-

taine Ferry Park, Louisville,

26-31.

KURTIS Boosters: Keith's,

Phila., 26-31.

LAI Mon Kim, Prince: Orph.,

Oakland; Orph., Los Angeles,

26-31.

LA VARS, Dancing: Bushwick,

B'klyn, 26-31.

LEWIS and McCarthy: Ra-

mona Park, Grand Rapids,

Aug. 2-7.

LEWIS, Henry: New Brighton,

Brighton Beach, N. Y.; Pros-

pect, B'klyn, 26-31; Morri-

son's, Rockaway, Aug. 2-7.

LOCKETT and Waldron: For-

rest Park, St. Louis; Ra-

mona Park, Grand Rapids,

26-31.

LOHRAINE and Dudley: Orph.,

Los Angeles, 8-31.

MAGLEYS, The: Alhambra,

London, 26-31.

MARDINI, Gracia: Henderson's,

Coney Island, N. Y., 26-31.

MAISON, Keeler, Co.: New

Brighton, Brighton Beach,

N. Y.; Keith's, Wash., 26-

31.

McCLOUD and Carp: New

Brighton, Brighton Beach,

N. Y.

McCULLOUGH, Carl: Bush-

wick, B'klyn, 26-31.

McFARLANE, George: New

Brighton, Brighton Beach,

N. Y.; Prospect, B'klyn, 26-

31.

McMAHON, Diamond and Chap-

low: New Brighton, Brighton

Beach, N. Y.

MILLER and Mack: Colonial,

Norfolk, 26-28; Lyric, Rich-

mond, 26-31.

MILLO, Keith's, Boston, 26-

31.

MORRIS, Felice, Co.: Maj.,

Chgo.

MORTON and Glass: Morri-

son's, Rockaway, N. Y., 26-

31.

MORTON and Moore: Palace,

N.Y.C.; Morrison's, Rocka-

WAYMOND and Caverly:

Keith's, Phila., Aug. 2-7.

RICHARDS and Kyle: New

Brighton, Brighton Beach,

N. Y.; Morrison's, Rockaway,

N. Y., Aug. 2-7.

RICHMOND, Dorothy, Co.: Pros-

pect, B'klyn.

RIGGS and Witche: Keith's,

Phila., 26-31; New Brighton,

Brighton Beach, N. Y., Aug.

2-7.

RIGOLETTO Brothers: New

Brighton, Brighton Beach,

N. Y.

ROBINSON, William: Prospect,

B'klyn.

ROGERS, Will: Palace, N.Y.C.

ROMANOS, Four: Temple, De-

troit, 26-31.

ROONEY and Bent: Hender-

son's, Coney Island, N. Y.

RUSSELL, B'klyn, 26-31.

ROSAIRES: Ramona Park,

Grand Rapids, Aug. 2-7.

ROSENER, George M.: Foun-

taine Ferry Park, Louisville,

26-31.

SABINA and Brunner: New

Brighton, Brighton Beach,

N. Y., 26-31.

"SCHOLAR Playground": New

Brighton, Brighton Beach,

N. Y., Aug. 2-7.

SCHWARTZ Brothers: Hender-

son's, Coney Island, N. Y.

SCOTCH Lads and Lassies:

New Brighton, Brighton

Beach, N. Y., Aug. 2-7.

SEEBACKS: Keith's, Boston,

26-31.

SEN Mel, Lady: Henderson's,

Coney Island, N. Y., 26-31.

SHANNON and Annis: Foun-

taine Ferry Park, Louisville,

26-31.

SHAW, Lillian: Bushwick,

B'klyn; Keith's, Phila., 26-

31.

SHAW, Mary: Keith's, Boston,

26-31.

SMITH, Sue: Keith's, Phila.,

Aug. 2-7.

SOCIETY Bude: Grand Rapids

Park, Grand Rapids; Maj.,

Chgo., 26-31.

SOLIS Brothers, Four: Shea's,

Buffalo, Aug. 2-7.

STANLEY and Norton: Pros-

pect, B'klyn.

STANLEY, Stan, Trio: Keith's,

Wash.

STEINDEL Brothers: Maj.,

Chgo., 26-31.

STONE and Hayes: Prospect,

B'klyn.

STUART and Keeley: Foun-

taine Ferry Park, Louisville,

26-31.

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MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

"COOK-BOOK DIRECTORS"

OVER the cigars a party of picture men was discussing the "average" picture, that colorless thing which is neither good nor bad, the mediocrity which forms so large a proportion of the picture output. From that point it was easy to descend to criticism of the poor production, the slipshod, careless picture. The weakness of most stories received due attention, but finally discussion centered on the directors. "What's the trouble with these directors?" someone asked.

The response was ready, which would lead one to believe that there really is something wrong with many directors. Each man had his answer, but it was a player who finally supplied the reply that seemed to meet with the approval of all.

"I'll tell you what is the trouble with most directors," he volunteered. "The average director is what I call a 'cook-book director.' He takes his scenario as though it were a cook-book, and makes his picture by 'following instructions,' just like the bride making her first cake. 'Two cupsful of flour, four eggs, a pinch of salt, stir rapidly,' she reads, and then, following each word religiously, does. The director of this type follows his scenario by the same rule of thumb method, he doesn't visualize the thing he is doing, he doesn't allow his imagination any leeway at all. Then when the picture is shown you say, 'How could any man make this mistake, or that blunder.' It's because the director couldn't visualize, he just 'followed instructions.'"

There is much to be said in favor of this recipe for poor pictures, while admitting that with many of the stories even the best of directors could not be expected to produce a worth while picture. To our mind it explains the colorless, "neither good nor bad" picture perfectly. This class of picture is not confined to the short-length programmes, too many of the so-called "features" fall into this category. The neutral picture is the most disconcerting of all, the picture man would rather see a poor picture, for the latter would at least offer entertainment of a kind. But the "only fair" production is usually a tale of wasted opportunities, and it is decidedly exasperating to think, "Well, that play has been screened, no one can ever put that same play in a picture again, but oh, what a wonderful picture *might* have been made instead of this shallow thing."

Here's an actual conversation, recently overheard, that will perhaps explain to picture magnates why business is bad with some programmes. The scene is a New York exchange and a theater owner was clamoring for his pictures.

"I've advertised strongly that I open at eleven o'clock," he said, "and here it is almost one o'clock and I haven't got my programme yet. It takes me an hour to get to my theater. If you don't hurry up I'll go downstairs to the — exchange and get my pictures there." "Oh, go ahead," drawled the clerk; "it doesn't make any difference to me where you get your pictures. Go down to the — Company if you want to."

Can you blame Mr. Exhibitor for laughing when he receives a bulletin that prates "co-operation," exhibitors' aids," and so on?

Theater managers who are gaining newspaper space by loud declarations that they "will never allow any of their stars to appear in pictures," give us a good smile. We'll believe them when we see one of these magnates refusing to take Madame Bernhardt or Ethel Barrymore under his management because these stars have been seen on the screen.

Etiquette note: "Shake hands with the receiver" is getting to be the proper greeting in certain New York film circles.

Or, as the advertising writer might say it, "Have you a little receiver in your office?"

NEWSY NOTES

Metro has established its own poster department, with a corps of well known artists under contract.

With the idea of having an occasional outing and good time together, the employees of Pathe's Twenty-third Street exchange met last week and organized a social club. The following officers were elected: Jule Burnstein, president; C. J. Fitch, secretary, and A. A. Corn, chairman of the entertainment committee.

HOT SHOT FROM BLACKTON

COMMODORE J. STUART BLACKTON, of the Vitagraph Company, now enters the lists with a sharp lance in opposition to the theatrical managers who have been crowding the daily newspaper columns with their opinions on the influence of motion picture appearances on a star's value. The Vitagraph executive issued a statement on Monday that outlines the position of the old line motion picture manufacturer in the controversy with the stage.

"The position which theatrical managers have taken, it seems to me, is untenable," said Commodore BLACKTON. "In speaking for this company, probably the largest in the motion picture field, I desire to say that it has never been our object to secure any of the so-called stars of the theatrical firmament. Our policy has been to develop our own stars, as, for instance, in the case of ANITA STEWART, LILLIAN WALKER, EARLE WILLIAMS, EDITH STOREY, ANTONIO MORENO and numerous others. These stars are known to the entire population of this country; whereas those stars of the theatrical firmament are known to comparatively few, those who can afford to pay \$2 to see a production. How many people in towns of 25,000, 50,000, 75,000 or even 100,000 are familiar with the so-called Broadway stars? Yet every one of them could identify on the street any of the moving picture players. They know them, they are in intimate touch with them, they know their characteristics, their likes, their dislikes, there is very little that escapes them. Incidentally, part of the motion picture public is recruited from those who one day in the month are able to pay the \$2 to see a theatrical production.

"The stand taken by some of the the-

atrical managers that they will not maintain their contracts with stars who appear in moving pictures will not affect the progress of the one form of amusement that has so far outstripped the others that this last cry is merely a dying gasp on the part of the managers who maintain a position that for years has been a burden and has been more of a restraint than it has been a help. I do not like to charge the theatrical managers with bad faith, but I do say that in attempting to restrain the stars from appearing in the moving pictures, they are not only standing in their own way, but are attempting to deprive the public of what legitimately is theirs. That they were in the wrong is clearly seen by the fact that we, to-day, are able to secure the highest possible price for our efforts; whereas they are having considerable difficulty in disposing of their tickets at cut prices.

"Those stars who care to enter the moving picture field will readily find an opening that will so enhance their popularity that where to-day they are known to, perhaps, and this is a broad estimate, ten million people of our hundred million population; six months from now in moving pictures they will be known to a daily audience of fifteen million people. Such stars as ROBERT EDISON, CHARLES RICHMAN, and FRANK DANIELS, known for years to Broadway audiences, are to-day far more widely known to motion picture audiences."

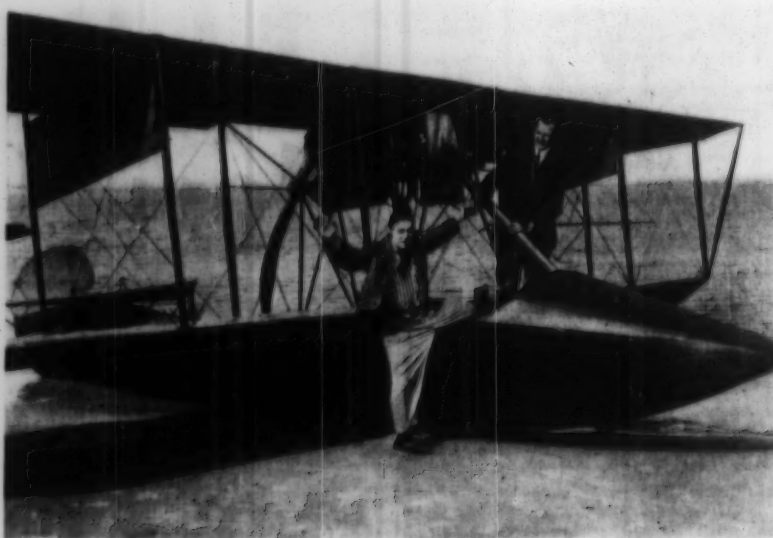
ANENT FEATURES

"Some of the biggest buyers of features in this country," says C. R. Seelye, "have told me in the last few days that they realize their error in buying features on one-a-week contract at the lowest possible prices. 'From now on,' they say, 'they intend paying high prices, and insist on really good subjects.'"

"These exhibitors have become convinced that poor features are expensive at any price. They cannot be shown for more than one day, and one day's advertising and one day's showing never made money in any line of business."

"A feature that is not good enough for a first showing of at least three days cannot be profitably advertised, and a feature that is not well advertised will not return the maximum amount of profit that can be derived through the showing of feature films. Therefore, the wise exhibitor is coming to regard himself in the same light as the big merchant, and is reorganizing his business methods along commercial lines."

"No business can be successfully operated today without the use of advertising, and no article of merchandise can be successfully advertised unless it has real merit."



BILLIE REEVES GOES A-SOARING IN SEARCH OF LAUGHS.

From "Billie's Helress," Lubin Release for July 31.

IN THE PICTURE STUDIOS

ALFRED VOSBURGH, leading man with the Western Vitagraph, has just finished a four-reel modern drama, "Through Troubled Waters." In the character of Gordon White Mr. Vosburgh has a part that calls for the greatest versatility. From the mountain youth to the college student and then the man of the world is the range of the role. "Through Troubled Waters" will also introduce a new Vitagraph star, in the person of Margaret Vosburgh, thirteen months old.

JOHN W. BURTON, who for ten years has been under the management of Oliver Morosco, celebrated his fortieth professional anniversary by making his first appearance in motion pictures. Mr. Burton's career on the stage covers appearances with some of the most famous stars of the past and present generations. He has just completed a two season engagement in support of Leonore Ulrich in "The Bird of Paradise," and his screen debut is made under the same star in "Kilmeny," produced by the Oliver Morosco Photoplay company.

LULU GLASER, Edwin Stevens and Marie Cahill are stars who are working before Universal cameras just now.

REPORTS from Santa Barbara say that Henry Otto proved quite a master of spectacle in the way he staged Santa Barbara's Fourth of July celebration. All the stars of the American company took part in a spectacle representing the signing of the Declaration of Independence.

FRITZI BRUNETTE's first appearance as a Selig star will be in "Neath Calvary's Shadow," a three-reel feature. The cast includes Marion Warner, Wheeler Oakman, Virginia Kirtley, and Frank Mayo. "Bob" Daly has the production in charge.

THE NEWLY built stages at the Selig Jungle-Zoo are now in use. They measure 160 feet in length by 60 feet in width. The frame is of steel throughout.

KATHLYN WILLIAMS and Thomas Santschi will soon be seen together once more. It's in a two-reel feature, "The Sultana of the Desert," written by Miss Williams, and using many of the animals of the Selig Zoo. Mr. Santschi also directed.

PAUL PANZER's face will be a surprise to Universal patrons when "Under Southern Skies" is released.

DO THE "LIKE Ben Wilson at the Universal? The answer: He has just signed

a two-year contract, and, whisper, the figures have grown somewhat. The Universal lead has just completed a trip to Alexandria, Va., where scenes for a forthcoming three-reel feature were taken.

KING BAGGOT is working on a one-reel comedy, "Papa's Baby," which reminds us that "King's Baby" has just celebrated Birthday Number 1.

MYRTLE STEDMAN made the Los Angeles premiere of "The Wild Olive" a special event by appearing in person. Miss Stedman, who was long a light opera star, gave a select programme of songs with Forrest Stanley. The result was a packed house, in which picture players were prominent.

AN UNKIND PUBLICITY manager is trying to poke fun at the avoiddupols and embonpoint of Jessie Stevens, the popular Edison comedienne. Recently Jessie had a birthday, and the irrepressible William Wadsworth engineered a birthday party. When the cake was brought in it only contained sixteen candles, and as this could not possibly represent her age some caustic humorist suggested that it must be an indication of her weight—not in pounds. Jessie was so delighted that she boo-hooed and cried like a baby, and then everybody tried to hug her but not being able to circle her waist singly joined hands and did it collectively.

BUCKLEY STARKEY is among those who will be seen in the forthcoming World Film production, "The Cotton King."

THE NEWLY-FORMED "Vitagraph Big Comedy Four" confesses to a combined weight of 834 pounds, according to the press sheet, which then goes on to enumerate weights totalling 844. The "Big Four" includes in its personnel Hughie Mack, who tips the scales at 344 pounds, Kate Price, who acknowledges 227 pounds of the amount, William Shea, who says 163 pounds is his limit, and Flora Finch, the lightweight of the quartette, who refuses to weigh more than 110 pounds. The "Big Comedy Four" was formed by Director George D. Baker, under whose exclusive direction, as a double team, they will appear in Vitagraph comedies that range in length from one-part subjects to feature pictures. At present, this quartette of merrymakers is working in "A Night Out," in which May Robson is making her initial bow as a Vitagraph screen star.

HELEN HOLMES has invented a new stunt for "The Hazards of Helen." From the Coast we learn that in one of the forthcoming numbers of the big Kalem serial Helen performs the feat of lassoing a man atop a swiftly moving box car.

ONE BRIGHT DAY last week Pat O'Malley, the debonair leading man of the Edison company, slipped quietly away from the studio and joined the ranks of benedicts. At 12 o'clock he was at the altar and at 1.30 back at the studio with make-up on acting in a picture and incidentally making ardent love to another woman, in the play, of course. During the course of the afternoon the secret slipped out and the whole company had to stop work to celebrate. The "blushing" bride was Lillian Wilks, well known in vaudeville and seen recently in pictures in the Edison productions of "On Dangerous Paths" and "Through Turbulent Waters."

THE ESSANAY Southern company, under the direction of E. H. Calvert, which has been making pictures in the Tennessee mountains for the last three months, has returned to Chicago. They will leave in the immediate future for Starved Rock, Ill., where the outdoor scenes of "The Man Trail," Henry Owen's story of lumber camp life, will be taken.

MANY PEOPLE have wondered who owned the very intelligent little Irish terrier that gives such a touch of local color to the Sidney Olcott Irish pictures. He is the property of the inn and tavern keeper at Beaufort, where Mr. Olcott goes in the Summer time to make pictures, and he has the characteristic name of "Brandy."

JOSEPH BOYLE, assistant to Director John Ince, of the Lubin forces, surprised his associates recently by announcing that he had eloped with Maud Douglas, also of the Lubin company, two weeks previously. In company with Mr. Ince and Crane Wilbur, they had motored to Elkton, the Maryland Gretna Green, and there entered on a life of connubial felicity.

Charles Hoyt Laughed And the World is Still Laughing With Him

Laugh and the world laughs with you.
Charles Hoyt laughed and the whole world
held its sides and shook with mirth.

Laughter is the most contagious of all human emotions. Charles Hoyt went through life looking on the sunny side of things. He saw everything in a humorous vein. And here is what counts; he had that rare faculty of making others see things through his eyes. He was a master of the wonderful art of expressing himself so that others could catch his exact viewpoint.

This is what made him the greatest writer of comedies. When he wrote "A Bunch of Keys" the world roared. This comedy had a tremendous success on the speaking stage. Undoubtedly you have seen it and laughed with Hoyt.

Essanay has done wonders with this five act comedy. It sent a company through the small towns of Michigan to get the real atmosphere of the play. It has created a photocomedy that even surpasses the stage production.

And there is an all star cast. Several great comedians were engaged specially for this play. Everyone has laughed with Johnny Slavin, June Keith and William Burress on the stage. You know what kind of fun makers they are. This will prepare you in a small measure for the photocomedy. But not fully. For it is impossible to get a clear conception of all the riot of fun there is in it until you see it.

Book it through any of the branch offices of the V. L. S. E. Inc.



Trademark Reg.
U. S. Pat. 1907

ESSANAY

1333 Argyle Street, Chicago



Trademark Reg.
U. S. Pat. 1907



MARY PICKFORD IN "RAGS."
Famous Players' Paramount Release.

HERRINGTON HEADS EXHIBITORS

Pittsburgh Man New National President of League—News of the Week in San Francisco and the Manufacturers' Exhibits at the Convention

SAN FRANCISCO (Special).—Fred J. Herrington, of Pittsburgh, is now entitled to the title of National President of the Exhibitors' League. Mr. Herrington's election came as considerable of a surprise to many of those in attendance at the convention, but it was marked by the utmost harmony in the exhibitors' ranks. M. E. Cory, who was responsible for all the arrangements for the present convention, was chosen first vice-president. The other officers follow: M. E. Brophy, of Muskogee, Oklahoma, second vice-president, and Peter J. Jeup, of Detroit, treasurer. The executive committee will elect a secretary later. Both Detroit and New York are fighting strongly for the next convention, with Baltimore, a dark horse, to be feared. The choice is up to the executive committee.

The attendance at the grand ball was over the three thousand mark. Blanche Sweet and Carlyle Blackwell lead the grand march, and all the coast studios were well represented. Among the prominent persons in the boxes were: Geraldine Farrar, Jesse Lasky, Wm. Howkinson, William Randolph Hearst and "Diamond Jim" Brady. At the end of the business session on Friday short talks were made by Herbert Rosworth, Mack Sennett, Kenneth O'Hara, Raymond Hitchcock, and Frank Keenan. The speeches of the week were those delivered by David Griffith, Samuel Spedon, Marion Pearce, and William Howkinson.

The fifth National Convention and Exposition of the Motion Picture Exhibitors' League of America was officially opened on the morning of July 13 by San Francisco's Civic Center Auditorium. M. E. Cory, chairman of the convention committee, presided at the opening, and introduced Mayor James Rolph, who spoke a cheery welcome to the assemblage in the Convention Hall. Marion S. Pearce, National president, took the gavel and presided during the remainder of the session, which comprised reports of League officials and a talk by Jacob B. Binder, of the National Board of Censorship. Announcement of the programmes for the ensuing several days was made by Mr. Cory, who regretted that the Selig Special train was to start on its southeasterly way at Tuesday midnight, and expressed the hope that it might have waited over to allow of its party's attendance at the big ball scheduled for Friday night.

Adjournment of the meeting was followed by a luncheon to officials and the press at the Portola Louvre, which affair was largely and enjoyably attended. At 2 P.M. in one of the theaters adjoining the Exposition Hall at the Auditorium, the five-reel Universal, "Scandal," was projected, two showings of the film being given to accommodate the many who crowded into the theater.

The carpenters and decorators were still busy on the booths in the Exposition Hall when public and exhibitors were officially admitted into the exhibition. Taking the booths in the order in which they were situated, there are as follows:

First in order is the Pathe Company's booth, with H. L. Knappen, of Sacramento; F. Rodriguez and H. W. Oviatt, and H. Korper in charge. The National colors and pictures of Pathe players formed the booth's decoration and fans bearing the Pathe trade marks—a rooster—were given from the booth as souvenirs.

The Metro booth, with Harry R. Reichensbach as host, came next, and was fancifully decorated with red, white and blue bunting, and had large photographs of Metro stars placed around the booth on easels. Willow tables and chairs gave the booth a cozy and comfortable appearance, and photographs of Marguerite Snow and Francis X. Bushman were the favors given out here.

Directly across and between the entrance to the two motion picture theaters was the Paramount booth, which was an artistic and worthy tribute to the artistic sense of Wilfred E. Buckland, art director of the

Lasky Company. A tapestried divan and many chairs offered comfort to the visitors, and a table in the center of the long booth bore an interesting album containing photographs of Geraldine Farrar. The album was valued at \$1,000. The booth was in the form of an arbor, hedged with flower boxes filled with golden sky rockets and "green things growing," typical of California. Enlarged photographs of Mary Pickford and Pauline Frederick comprised the Famous Players representation, and those of Blanche Sweet and Carlyle Blackwell the Lasky players. The Oliver Morosco people were represented by Myrtle Stedman and others of their large company. In charge of this booth is Herman Webber, Pacific Coast representative for Paramount, and Kenneth McGaffey, publicity director for the Lasky Los Angeles studio.

The first line of booths was that of Walter G. Freddy, motion picture and theatrical supplies, of San Francisco. The booth's decoration was red, white and gold, and Mr. Freddy was in charge. The Simplex booth was decorated in gold colored bunting, and had Francis B. Kannoek, L. W. Atwater, and Fred A. Clark as its guardians. There were bowls of golden flowers as further decoration.

The Nicholas Power booth was in charge of R. W. Horn. Its walls and ceiling were decorated in purple and gold bunting, fan shaped. A large Six-A pennant covered the entire portion of the back wall, and a gold lettered purple banner carrying the P. P. L. E. first grand prize ribbon was in evidence.

The National Carbon Company had pins and white as its decoration, and demonstrated its carbons on a Power's Six-A machine. W. C. Kunamen and H. J. Haffin presided at this exhibit.

The Universal booth had a central location with three Markowitz Brothers and M. G. Jonas as representatives. M. L. Markowitz, A. Markowitz, and P. S. Markowitz, the latter of Los Angeles, did the honors, assisted by Mr. Jonas, also of Los Angeles. The Universal colors were blue and gold, and the booth was hung with many photographs of Universal players. Souvenirs given out here were mirrors, buttons, folders, and a coin advertising the Universal feature, "The Broken Coin." M. L. Markowitz, who is in charge of the Universal's San Francisco exchange, secured the permission of the committee to arrange the ball programme. The dances were scheduled as Universal dances, each being named after favorite Universal players.

The Sig representation comprised a square of four booths. The Ince booth was decorated in purple and had an electric lighted photograph of Thomas H. Ince in the center. Below it was a large telegram, also electric lighted, which advised "Keep your eye on Ince." It was signed Kessel and Bauman.

The Keystone booth was done in white and gold, and from its top were suspended four lamps bearing the big initial "K." Pictures of the original Keystone Four—Max Sennett, Mable Normand, Ford Sterling, and Fred Mace—had conspicuous places there.

The Griffith booth was "a study in brown," one wall was formed entirely of Sepia photographs of the Griffith players in brown frames. A large photograph of David W. Griffith was the center one.

The Sig general booth was the last of the four, and was exceptionally pretty in hangings of green velvet. Photographs of Sennett, Ince, and Griffith stood on large easels, and the three names were electric lighted. Kenneth A. O'Hara, the Inceville publicity man; E. W. Hewston, the Sig press representative, and "Bennie" Zeldman, Mutual publicity representative, had this foursome exhibit in capable charge.

The World Film Corporation had large photographs of Clara Kimball Young, Robert Warwick, and Vivian Martin as booth decoration, set off by red velvet draping.

Other photographs, including that of Alice Brady, were also in evidence. J. J. Deitch presided at this booth.

David Horsley was represented at the Exposition by Ernest Shipman. A large photograph of Mr. Horsley and panoramic views of the Horsley plant and arena were part of the decoration, an open register invited "Register and I will mail you full information about something new." Printed invitations to visit the Horsley arena-studio in Los Angeles were issued in Mr. Horsley's name by Mr. Shipman.

The V-L-S-E combination had a booth in white and gold. Sam S. Spedon was the gracious host, and there were photographs of the V-L-S-E players.

The Mutual booth, in blue and white, had a variety of its players in frames. The Lio carbon people had Charles Kiewart in charge, and the booth decoration was yellow and white.

The George Breck Company, exploiting photoplay equipment, was presided over by George Breck and F. S. Hammer. The decoration was red, white and blue.

The Los Angeles Motion Picture Company, manufacturers of Angelus cameras and studio equipment, was in charge of H. Paula, manager.

G. A. Metcalfe spread his exhibit of moving picture equipment and supplies over two booths, and used reels of tickets and growing ferns as the decoration. Mr. Metcalfe was assisted by W. L. Stearn, who presided here.

Edward H. Kemp, Pacific Coast representative for the Enterprise Optical Company, displayed that company's 1916 model Motograph projection machine in a black velvet and gold-trimmed booth. A new principle never before employed in motion picture mechanics is the machine's feature.

The Fotoplayer, distributed by the Photoplayers Sales Company, and exhibited by the Photoplayers Company, furnished music afternoon and evening, and proved of immense interest to all visitors to the Exposition floor. A. L. Abrams, president of the sales company, presided here.

P. Young, of San Francisco, was assisted by his daughter, Mabel Young, in demonstrating the variety of slides on exhibit by the Art Slide Company. The demonstrating machine used was supplied by the Bausch and Lomb Company.

Two motion picture theaters adjoined the Exposition hall, and were provided with two Six-A Power and two Simplex projection machines.

Those representing the trade press were: Clem W. Pope, New York *Telegraph*; George Blaisdell, *Clarke Irvine*; T. A. Church, and G. P. Von Herlemann, *Moving Picture World*; Neil G. Caward, *Motography*; W. A. Johnston and J. C. Jesson, *Motion Picture News*; and Mabel Condon, *New York Dramatic Mirror*.

EXPO ODDS AND ENDS

J. B. Horn, brother of R. W. Horn, Pacific Coast representative for the Nicholas Power Company, arrived in San Francisco from New York in time to be a convention guest. Under the guidance of his brother, R. W. Horn, he will be initiated into the motion picture business.

Ernest Shipman, who proxied David Horsley in the duties of shaking hands with exhibitors and other friends, proved an enthusiastic substitute, while Mr. Horsley took a suddenly necessary trip to New York in the interest of an advantageous piece of new business which promises to be of great importance to the Horsley programme of releases.

W. G. Woods, of the San Francisco Market Street Theater, and Milton E. Greenwald, of the Main Biograph Theater, placed themselves and their car at the disposal of the convention guests throughout the five days of the convention's holding.

R. P. Abraham, president of the San



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GEORGE E. PERIOLAT.

Scoring as "Luke, the Gypsy," in "The Diamond from the Sky."

Francisco local and owner of four picture theaters in San Francisco, donated his car and chauffeur for the occasion; the sign "Official car" distinguished it.

M. E. Cory was an omnipresent and thoughtful host, and these two qualities added greatly to the guests' enjoyment. Ralph L. Marks, secretary of the California State League, was an able assistant as host.

H. L. Beach, president of the California State League, made the acquaintance of all visitors, and informally made them "at home."

The arrival of Marion S. Pearce, National president, was the signal for great applause, which signified a warm feeling generally entertained for him.

GLADYS HANSON IN "THE CLIMBERS"

Gladys Hanson, a well-known Broadway star, is to be featured in "The Climbers," which is to be the next Lubin release on the V-L-S-E programme. This picturization of Clyde Fitch's well-known play of the same name should prove immensely popular, for it contains all the elements of popular appeal. It is a satire on high society and freckled finance and abounds in stirring climaxes and tense situations.

PATHE'S BIG DINNER

Gala Affair Winds Up Convention of Pathe Exchanges' Branch Managers

As a fitting wind-up for week of festivities enjoyed by the exchange managers of Pathe Freres, sixty-five of the Pathe organization and their guests sat down to a banquet at Rector's last Wednesday night.

It was an informal affair, the only requisites being a good thirst and a first-class appetite, and all the guests fulfilled the conditions nobly. The dinner was in keeping with the reputation of Rector's, and the wine was plentiful, so that when the time came for speech making, everybody was in trim and everybody made a speech.

Julie Burnstein made the hit of the evening when he presented Messrs. Gasnier and Dupuis each with a gold watch suitably inscribed as a token of the appreciation of the exchange men for the heads of the concern.

Next in order and more interesting to the visitors was the speech of Director of Exchanges, Furman, who announced that the salaries of all exchange managers had been increased 25 per cent.

The festivities lasted until the sun was peeping through the windows, when a fleet of taxi cabs was called to take the tired guests to their homes.

The following guests were present: Charles Dupuis, vice-president; Louis J. Gasnier, general manager; Robert Furman, director of exchanges; J. Wessel, W. Hurst, P. D. Hugon, P. A. Parsons, advertising managers; George Seltz, scenario editor; W. R. Ramlet, assistant managing director; F. H. Knoke, sales manager; Paul Fuller and W. J. Kingsbury, of Coudert Brothers; J. Brunet, A. Caughey, C. Julien, L. F. Williams, J. W. Buck, L. D. Wharton, C. W. Goddard, Edward Jose, Arnold Daly, Donald Mackenzie, Edwin Arden, Lynde Dennig, Fred Beercoft, E. K. Gillett, J. W. Kyle, C. J. Fitch, W. C. Viebrock, W. E. Keating, G. Bardet, F. P. Davidson, L. Franconi, C. A. Karpen, M. Regalado, B. Millhauser, P. Bronston, C. S. Edwards, Sr., H. Walsh, R. Navaro, I. Goodfield, S. Bernfield, Jule Burnstein, of the New York Exchange; F. Flarity, of Syracuse; G. H. Atwood, of Philadelphia; H. W. Osborne, of Washington; G. R. Allison, of Atlanta; C. E. Hollah, of Cincinnati; H. C. Hollah, of Pittsburgh; P. S. Samson, of New Orleans; F. C. Quimby, of Denver; J. S. Phillips, of Dallas; J. E. Kirk, of Omaha; C. S. Edwards, Jr., of Kansas City; S. E. Ables, of St. Louis; J. H. Johnson, of Cleveland; V. H. Hodupp, of Chicago; W. P. Allen, of Minneapolis; and Messrs. Robinson, Marsh, Duffy, McLean, Smith, Rousseau, and Van Wervecke.



PATHE EXCHANGES MANAGERS ASSEMBLED AT THE DINNER THAT CLOSED THEIR CONVENTION



AN EXCITING MOMENT IN THE ELEVENTH CHAPTER OF "THE GODDESS." Anita Stewart, Earle Williams, and Ned Finley Are the Three Central Figures.

KLEINE-EDISON FEATURES

Motion Picture Pioneers to Form "The Kleine-Edison Feature Film Service—"Vanity Fair" First Release

Rumors as to the method to be followed by the Edison Company in releasing its big feature productions are set at rest by the announcement of a new feature service. With George Kleine the Edison Company has formed a combination which will offer a complete feature service to exhibitors. The present chain of Kleine offices will be used to handle the features of the combination, but the producing end will be distinct, each company making alternate contributions to the service.

No date for the opening of the service has yet been set, but it is probable that it will not be long before the first release is made. "Vanity Fair," the big Edison production that will present Mrs. Fiske in her second screen appearance, has been chosen as the initial attraction. Work on the production, on a more elaborate scale than any Edison picture ever made, is now under way. In addition to the prominence of the star, the picture also boasts a cast that is the pick of the Edison stock organization and also includes

many stage players who appeared in the original production. Edison is also planning many other spectacular productions, the first to follow Mrs. Fiske in "Vanity Fair" being "A Message to Garcia." The name of the first Kleine release on the new service is yet to be announced, but it has already been stated that the cast will include such players as Frank Sheridan, Paul McAllister, Fania Marinoff, Malcolm Duncan, Mattie Ferguson, and Calvin Thomas.

It is interesting to note that George Kleine asserts that it is due to the insistence of Mr. Edison that the Kleine name is placed before his own in the new organization's title.

Coincident with the announcement of this combination of picture pioneers comes the news that in the near future George Kleine will begin the weekly release of a two-reel subject through the General Film Programme. Ethel Grandin will be presented in this series. These Kleine pictures will be released every Thursday.

EXHIBITORS' BIG OUTING

New York Local of League Plans Affair for August 21 at Seashore

Sam H. Trigger, the famous old warhorse of New York Local Number 1 of the Motion Picture Exhibitors' League, has been called from his retirement to take charge of the outing at Brighton Beach on Sunday, Aug. 21, which the exhibitors expect to make an affair rivaling the midwinter ball. The real purpose back of the outing is to strengthen the coffers of the exhibitors so as to provide funds to oppose any unjust legislation that is proposed at Albany during the next session of the Legislature.

An effort will be made to secure the co-operation of the manufacturers and picture players in the affair. Brighton Beach has been chosen as the location of the outing.

START ESSANAY SCENICS

The Essanay Company has sent a corps of photographers through the Northwest to get scenic pictures. The photographers went first to Toronto, Canada. From there they left on the Canadian Pacific for Vancouver, British Columbia. Many stops are being made en route to get the very best scenic pictures of this district. Their itinerary carries them through the Rocky Mountains, where there is some of the most picturesque scenery in the country. Already some wonderful pictures have been taken and shipped back to the Essanay studios at Chicago. The picture takers will be gone for more than a month and will get a large variety of scenes. The Essanay Company now is releasing two scenic productions a month. These are five hundred feet in length and are shown in connection with five hundred feet of animated cartoons. The cartoons are the "Dreamy Dud" series, drawn by Wallace A. Carlson.

METRO FILMS "DESTINY"

"Destiny," an original feature story, is to be staged for the screen by Metro with Edwin Carewe in charge of the production. Anthony P. Kelly, the well known play author, wrote the story, and it proved so good that Metro, which has heretofore produced only novels and plays, snatched it up. Emily Stevens will be seen in the leading role. The story is an allegory, presenting many startling effects, and requiring most careful handling by the director.

FILMING POPULAR SONGS

The Artone Film Company, of Detroit, is a new producing organization staging one-reel pictures based on popular songs. "On the 5.15" was the company's initial effort, and "I'm on My Way to Dublin Bay" is now in course of production. Will H. Gregory, well known as a stage producer, is in charge of the producing. The officers of the Artone organization follow: Willard H. Goodfellow, of Detroit, president; Louis B. Jennings, of New York, vice-president; August Freebel, of St. Louis, second vice-president; William C. Canfield, of Detroit, treasurer, and Francis Reno, of Detroit, secretary. Offices are in the Avenue Theater Building.



DANIEL CARSON GOODMAN.
To Write Features for Lubin.

Mutual Program

Announcing The Release Of All David Horsley Productions In The Mutual Program

This announces the completion of an arrangement that brings into the Mutual Program a new brand of Mutual Movies—the productions of David Horsley. These productions will be controlled exclusively by the Mutual Film Corporation and will consist of a two-reel animal feature and a one-reel comedy release each week as well as Mutual Master-pictures.

The Frank C. Bostock collection of animals—the largest collection of trained animals in the world—is owned by Mr. Horsley and will be used to make the animal pictures. Several hundred animals of many species are in the collection including boxing kangaroos, trained ostriches, elephants, lions, tigers, leopards, pumas, dancing, plunging and skating bears, monkeys, parrots and other birds.

It is planned to release a two-reel animal feature every week. The releases will show feats of daring never before attempted. The Horsley one-reel comedies to be released each week will include some of the most prominent comedians in the theatrical profession.

To exhibitors this announcement indicates the sincere endeavor of the Mutual Film Corporation to provide in the Mutual Program only the best film productions—an endeavor to furnish a program so well balanced as to assure biggest box office receipts. Release dates for the Horsley productions on the Mutual Program will be announced soon.

Mutual Film Corporation

71 West 23rd Street, New York City

Exchanges Everywhere

VITAGRAPH FEATURES

Eleven Directors at Work on Feature Productions for Vitagraph

The Vitagraph Company makes the claim that it now has under way more feature productions than any other motion picture company in existence, and the figures would seem to carry the claim out well. Of the twenty-two regularly employed Vitagraph directors, eleven are now working on features. The productions range in length from three-part Broadway star features to the two big specials, "The Goddess," which will be completed in thirty parts, and "The Battle Cry of Peace," which will be given eight.

Commodore J. Stuart Blackton is the author of "The Battle Cry of Peace," many of the facts on which the story is based being secured from Hudson Maxim's book, "Defenseless America." It is being produced by Wilfred North under the supervision of Mr. Blackton. The principal characters are portrayed by Charles Richman, Ralph W. Ince as Abraham Lincoln, Joseph Kilgour as Washington, Paul Scardon as Grant, and a cast that includes sixteen stock company members. Thousands of extras will also be used.

William J. Hurlbut's story, "The Patriot," is to be produced in six parts, under the direction of Theodore Marston. The cast includes Charles Richman, Joseph Kilgour, Arline Pretty, Rose Tapley, and Bobby Connelly. Three features that will be shown in five parts include "A Night Out," with May Robson, and the Big Comedy Four, under the direction of George Baker; "The Writing on the Wall," another Hurlbut story, staged by Tefft Johnson; "The Island of Surprise," in which William Courtenay, Eleanor Woodruff, Charles Kent, and Julia Swayne Gordon are the principals, under the direction of Lorimer Johnston.

The four-part features include a pictorialization of George Ade's "Artie," in which Ernest Truex and Dorothy Kelly head the cast and which is being produced by Director Harry Handworth; W. P. S. Earle's college story, "For the Honor of the Crew," and "The Making Over of Geoffrey Manning," by C. T. Dacey and William Addison Lathrop, with Harry Davenport directing a cast headed by Harry Morey and Ned Finley.

"The Ruling Power," a three-part Broadway star feature advocating woman suffrage, which will be completed very shortly, is being produced under the direction of Lionel Belmore, with Edith Storey and Leah Baird, and to complete the list, Captain Harry Lambert has just begun work on "Youth." Lanier Bartlett's three-part picture story in which Antonio Moreno and Mlle. Valkyrien will be seen to advantage.

HERE AND THERE

Arthur S. Kane, the prominent exchange executive, is having his past raked up out in Topeka, Kansas, the last stop on his cross-continent trip. Mayor House, of that city, has been writing squibs in his column of the Topeka Daily Capital that tell of the time when Mr. Kane was city editor of that paper, and also when he was the impresario who brought the shining lights of the musical world to Topeka's Auditorium. Arthur deserves a niche in the Hall of Fame as the only exchange man with a Mayor for a press agent. By this time Mr. Kane is in Seattle, where he is making his headquarters with the Progressive Motion Picture Company, Central Building.

The Pathe branch managers who have been in convention in New York for three days ran into an experience not down on the programme. The party went by motor cars to visit the studio in Jersey City and from there went on to Bound Brook, N. J., to look over the big factory where the Pathe films are printed and developed. Hardly had the return trip to New York begun before the rain was coming down in torrents. In an incredibly short time the roads were like rivers and every hollow in them a lake. Just outside of Westfield was a low place in the road extending for about thirty yards in which the water was several feet deep. Two of the four cars got through all right, but with engines "missing" badly. The other two were stuck in the middle of the pool with the engines drowned. A salvage corps was hastily formed and, with the aid of a motor truck which luckily came by, the marooned ones were hauled out and the engines fixed. "A good preparation for 'Neal of the Navy'—this water stuff," was the word passed around.

Harry J. Cohen, of the Metro home office, called for England last week to close a contract for the distribution in Europe of Metro pictures.

Benny Schulberg is vacationing. Fleischmann's, New York, is the spot honored with the presence of the Famous Players Company's advertising manager. Believe us, Benny, you chose the right time to get away from New York.

ALONG THE PACIFIC COAST

Exclusive correspondence for THE MIRROR

LOS ANGELES (Special).—Dave Morris, who formerly played leads with the Vitagraph Company, has joined the comedy company of the Kalem Company at their Hollywood studios. The company will remain the same, featuring Mr. Loyd V. Hamilton as Ham, supported by Bud Duncan and Ethel Tetre, with Rube Miller acting as director. Henry Stanley, who has appeared in so many Balboa feature films, is at present playing one of the principal parts in "A Bolt from the Sky," a five-reel production, in which Jackie Saunders is being featured.

Norval Macgregor, who is well known in producing ranks, has joined the Universal forces at their Pacific Coast studios, where he is to direct the work of Robert Bosworth in Universal multiple-reel features. The company is at present working on the production of a filmization of Augustus Thomas's drama of the speaking stage, "Colorado," which Harvey Gates, of the Western scenario staff, has adapted to the screen.

Eddie Foy, who recently signed up to work in Keystone comedies, under the direction of Mack Sennett, arrived at the studio in Edendale this week, and immediately started rehearsal in a Sennett picture. Eddie expressed a desire to get into heavy harness at once and take all the bumps that are coming to him.

Miriam Cooper, who is assisting in New York, has been very generous in sending souvenir post cards to her co-workers at the Hollywood Griffith studio.

James Herne, of the Kalem Glendale studios, is producing the sixth episode of the detective series of the Grand Hotel. The working title is "A Double Identity." During the making of one of the scenes the cable running the elevator in the lobby of the hotel set, used in the series, broke, letting the car fall several feet. No one was hurt, however. It might have resulted in a serious accident, for the car is a regular passenger elevator and very heavy.

Gladys Brockwell, owing to slight injuries received recently while appearing in Kalem films, has been absent from the Reliance-Majestic studio for a few days. Miss Brockwell is rapidly recovering and will soon be at work again, having been cast to enact a part in Director Powell's next two-reel subject.

Ivy Crothwaite, who has the reputation as a high diver and swimmer, and is a member of the Keystone Company, was married July 10 to Adolph Linkof. Miss Crothwaite is a popular young lady among the picture people of Los Angeles, and received many presents and congratulations during the week.

So favorable was the reception accorded Allan Curtis's recently completed burlesque serial, "My Lady Baffles" and the "Detective Duck," that he has been instructed by the officials of the Universal Film Company to begin another similar series. The stories are in the nature of a travesty on the serious detective pictures which have lately found their way to the screen.

James Davis is producing another story with Helen Holmes in the "Hazards of Helen" series. Robyn Adair, who is playing opposite Miss Holmes, is realizing these days just what "thrillers" really are, as the story, "Their Last Chance," seems to go one better than any of the previous productions.

Wallace Kerrigan, twin brother of J. Warren Kerrigan, the well-known actor, is spending his vacation at Lake Tahoe, where

the Universal Company has erected a studio for the Kerrigan productions.

William Conklin, the well-known actor, has joined the Balboa Company, where he is to be featured in some of their coming productions.

Fred Burns, the cowboy player of the Reliance-Majestic studio, has been assigned to direct a picture at their Hollywood plant. His first effort will be a one-reel Western drama, "An Independent Woman."

Julia Dean, the popular Broadway star, has arrived on the Coast and has started to work in her first Universal production, "Renunciation," a five-reel drama written by Peter B. Kyne, the well-known writer of fiction, and Harvey Gates, of the company's Western scenario staff. Robert Z. Leonard is directing the production with Harry Carey, the former Biograph star, who was secured by the Universal Company to play leads in special feature productions, acting opposite Miss Dean.

Spottiswoode Aitken makes his latest appearance in the one-reel Majestic comedy-drama, "The Root of All Evil," now being produced by Director John R. O'Brien. With Mr. Aitken appears Jennie Lee and F. A. Turner.

Nat C. Goodwin has arrived on the Pacific Coast, where he is soon to start work in the feature role of a Universal adaptation of the French tragedy, "Business is Business." The story which has been adapted for film purposes by F. McGrew Willis will be directed by Otis Turner.

Guy Woodward, formerly a prominent musical comedy and vaudeville man, has joined the Keystone Company.

Cleo Madison, the well-known leading lady at the Universal's Pacific studios, has been transferred from the direction of Charles Giblyn to the company of Joseph De Grasse. She will continue to appear in two-reel dramas and in multiple-reel features.

On Tuesday of last week, William Jennings Bryan and wife, accompanied by their son, William Jennings Bryan, Jr., and wife visited Universal City, where they were conducted throughout the plant and familiarized with the methods of motion picture production.

Jack Pearce, of the 101 Bison Company, who was injured in a train wreck staged in San Bernardino in the production of "Coral," is rapidly recovering, and is soon to recommence his work before the camera. His many friends at Universal City will be glad to see him back again.

Within a few days seven of the Universal Pacific Coast players are to leave Universal City and travel by auto to New York. J. J. Duffy, Charles Raymond, Thomas Newcastle, Glen Snow, Irving Lippner, Richard Cornish, and Adelbert Born comprise the band. They plan to stop at small towns en route and give one-night stands of a military drama, "Echoes of '88," written and produced by Duffy and Raymond. Having finished their transcontinental trip, they will return to their work at Universal City.

Burton Holmes and wife, together with a party of Chicagoans, were numbered among this week's visitors at Universal City. The distinguished writer and lecturer made the visit in response to a personal invitation from Carl Laemmle, president of the Universal. Mr. Laemmle entertained them at lunch and afterwards conducted them about the grounds.

J. VAN CARTMELL.



A TENSE MOMENT IN KALEM'S PRODUCTION OF "THE RUNAWAY WIFE," WITH STEWART BAIRD.

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FEATURE FILMS OF THE WEEK

Charlotte Walker Appealing in Her Initial Screen Role—"The Cub" a Pleasing Picture—Kalem's "Maker of Dreams" Scores—"The Cup of Chance"—Vitaphone's "The Scar"

"KINDLING"

Four-Part Adaptation of Charles Kenyon's Play, Produced by the Lasky Company, Under the Supervision of Cecil De Mille, and Released on the Paramount Programme, July 12.

Maggie Schultz Charlotte Walker
"Honest" Heine Schultz, her husband Thomas Meighan
Steve, a crook Raymond Hatton
Mrs. Bates, his mother Mrs. Lewis McCord
Rafferty, of the Central Office Billy Elmer
Mrs. Burke-Smith, who owns all the flats Lillian Langdon

Alice, her niece, settlement worker Florence Dagmar
Young Dr. Taylor, who loves her Tom Forman

"Kindling" makes a screen feature of exceptional worth, just as it made a strong play. One must see the production to appreciate the fine way in which it has been staged, the masterful handling of the suspense, and the thoughtful work of the cast.

As here shown, the story has lost every vestige of its play origin, one, if not a vital, proof that the picture is probably a good one. Another sign is that, after only a few scenes, the offering carries you with it as few succeed in doing, which is not only a perfect score for the reality of the play, but lessens, if the inclination existed, any tendency on your part to pick out certain scenes for critical appraisal.

Beginning with the status of the Schultz family, the wife and the honest stevedore husband, we are treated to a somewhat longer than the usual brief glimpse of the anticipatory joys of coming childbirth, the hand-stitched clothes and the womanly diffidence at telling her husband, this being played by the enjoyable and finely photographing Miss Walker. As her husband just then is thrown into a strike, and rejoices that no hat has come as hindrance, he threatens to wring the neck of one rather than let it go up against a tenement game such as that—the one we are shown—the woman keeps her own counsel, but listens to the advice of her crook neighbor that she acquire \$100 and go West, where a Government farm will make a healthy playground for the youngster born in tenements. To further this plan she decides to accept the slight sewing emolument at the house of the girl whose visits form a very instructive if not valuable part of her settlement work. Here it is that she agrees to allow her crook neighbor to enter the house.

Having broken the faucet, she telephones for a plumber, raises the shade as signal, and the thief enters with his plumber's kit. The arrival of the real plumber accentuates matters somewhat, but the thief escapes with his booty, leaving the diamond brooch, which the worried woman hastens to pawn for a nominal sum.

Miss Walker's greatest moments are those in which she faces detective Billy Elmer, who, by the way, makes a great detective. Raymond Hatton is a satisfactorily mean crook. Mrs. McCord is a real tenement mother, while Thomas Meighan as the husband was both nice and dramatic too. The young people played secondary parts for the time being.

Back home the Schultz flat is the mecca of detectives, inside and out. Here the last of the two-reel suspense is played, and it is gradually brought out that the woman pawned the brooch, this hardly being hushed up by the young woman who owned it when the plain clothes men unearth the plunder which the thief had thoughtfully and painstakingly hidden in the woman's apartment. Once more the rich woman rises to the occasion and refuses to prosecute, which causes the detectives to withdraw, while a happier future is promised for the little one. One of the inserts about here has the woman exclaiming, "I lied—I fought—I stole to keep my baby from being born in this rathole—and now he's going to be born in jail." It is this and similar material that makes the climax a continual suspense for an unusually long footage. We want to repeat that the entire method of handling makes this a feature that few, even on the Paramount Programme, succeed in equaling.

"THE CUB"

Five Part World Film Release for June 19. From Thompson Buchanan's Stage Play of that Name, Directed by Maurice Tourneur, and Made by the William A. Brady Picture Plays Inc.

Alice Renlow, the school teacher Martha Hedman

Steve Oldham, the cub reporter John Hines
Captain White, the feudist Robert Cummins
Rocky King Jessie Lewis
Stark White Bert Starkey
Peggy White Dorothy Farnum

There are so many examples of the mountain feud in the racks of the exchanges that anything that can contain the spectacular gun-fire principle of the play and yet inject something new must be very welcome. Essentially this is but a simple feud story, but the sending of a cub reporter into the mountains to get the story turns tedium into revelry, and succeeds in entirely disguising the familiar, and, to us, somewhat boring repetition of this type.

Maurice Tourneur for whom we are indebted to our cousins who are still fighting for their countries, is, we need not repeat, an artistic producer. You know at once that it is a mountain feud because a chain of hills is usually in the background, or else the views are beside tumbling water and lovers of the outdoors need not be told

that these rapid streams do not occur in the lowlands. Wherever it was that Director Tourneur took his camera he succeeded surely in obtaining some splendid outdoor scenes; pretty in the superlative degree if not altogether typical of the Kentucky region where this warfare was supposed to have been waged. One thing, however, would seem to stand highly in favor of Mr. Tourneur, which is his almost complete assimilation not only of American picture methods but of American customs as well. And in all this transition he has not lost his eye for the unique before the camera. Two points were especially worthy of notice, the one where the kitten innocently playing with the bed clothes kept the frightened man with his head under cover, scared to death, and later when the house is attacked, with the walls falling and burning, a consummate piece of studio management.

John Hines as the happy-go-lucky news novice is the best character in the play. He is the callow, smiling, happy-go-lucky American youth. It is his fun, a strong reminder of the speaking part, that carries the offering high in the percentage of

and beauty of background that is the individual asset and strongest recommendation of photoplays, and an asset that is always at hand for those who care to find it. Florida it seems is particularly rich in scenic possibilities or else the director has a peculiarly quick eye for their discovery, for he has included the full beauty of Southern vegetation, Spanish moss, clinging vines, heavy undergrowth, stream reflection and outdoor beauty of every kind in the make-up of his picture. That scene in particular in which he simulated the shadow of the girl in the shaded pool was a striking camera contribution.

Into this rich and verdant setting comes Alice Hollister, who does the sprite thing, and does it adorably and gracefully, which, of course, is nothing surprising. Such a part requires ability to dance in hoydenish and untrammelled glee, to look young and attractive, and in this particular part to give the impression of uneducated instinct, all of which Miss Hollister succeeds admirably in doing. When a lapse of many years later demands that she appear as a wrinkled hag, we have hardly the same enthusiasm to bestow on the part.



TEACHING GERALDINE FARRAR THE ART OF ACTING BEFORE THE CAMERA. Cecil R. De Mille, Lasky's Director-General, Is Talking Over a Scene with the Noted Opera Star.

worth while pictures. Martha Hedman is nice to look upon and sustains her reputation whenever the infrequent opportunity presents itself.

Baggy clothes, slouch hats, stooping shoulders with guns at present arms and a general alertness of the neck line indicate the many bearded figures who decide at the opening of the picture to re-open their little feud affair, which is the reason for the sending of one young "cub" reporter—"any damn fool will do"—says the editor, and his subsequent arrival with suit cases and other real impedimenta at the scene of the deadly hate. His taxi-cab is a burro, and we are taken up from thenceforth with his trouble in locating a room, etc., and later the school teacher, who informs him that after four she has nothing much to do. As this school Miss is a Renlow, this violently projects our young friend into the struggle which from this moment onwards is tensely grim and tragic when he is not around and a continual round of ludicrous battle when he is. The girl and her father are cornered in the house where the bombardment and collapse takes place. Their rescue comes simultaneously with his notice of dismissal, but as he has the girl it is not in the nature of his character to worry much.

"THE MAKER OF DREAMS"

A Three-Part Broadway Favorites Drama Released by the Kalem Company Aug. 2. Written by C. Doty Hobart and Directed by Robert C. Vignola.

Harold Merwin Hal Forde
Neal, his son Helen Lindroth
Mrs. Merwin, his mother Ethel Eastcourt
Josie, Neal's sweetheart Mary Kennedy
Old Man Greene, the backwoodsman Henry Hallam

Lorna, his illiterate daughter Alice Hollister

If it should ever come to those dull times or that unfortunate wish to classify directors according to their productive worth, we may as well give Robert Vignola notice now that he will, unless he decides to change his tactics, be included in the select company. For Director Vignola makes the natural beauty of his surroundings count for a good deal, aside from whatever merits the script itself may have, and as people have been trying for a long time to point out, it is this very largeness

The son of the woman who has learned of the loss of her big estate insists upon being wearied of society and in wandering into the woods, where he meets the girl who has no education. Their love has the disapproval of her father and the violent antagonism of his mother, who, meeting the girl, persuades her that she would never be able to accommodate herself to the social surroundings she would have to tread. So the girl resigns, as it were, while the boy, to his mother's delight, proposes to the all-fixed, rich and elderly woman, while time, as it does in pictures, passes rapidly and discovers the son's son as a wooer of a school teacher, and once more in the neighborhood of his father's blighted romance. The old woman appears and mistaking the son for his father—both roles, of course, being played by the same person—kidnaps him, and thus causes his father to come to his rescue. Here, having heard that he always did love her, she dies.

"THE CUP OF CHANCE"

A Three-Part Modern Drama, Written by Clarence J. Harris and Featuring Alice Brady. Produced as a Knickerbocker Star Feature under the Direction of Joseph Levering for release on the General Film Company Programme.

Hope Alice Brady
Jack, her admirer George W. Howard
Her Mother Gladia Acaro
Theatrical Manager George Reinhart
Duncan Morse Kaupel
Wilson James Levering
Templeton Fritz Orlamond
A Society Woman Mrs. Orlamond
Templeton's Daughter Elaine Evans
Cafe Manager Ezra Walck

Clarence J. Harris has written an intensely dramatic story for this three-part feature, and Alice Brady portrays and develops the theme with all the nerve and emotion that the part calls for. The picture is a page out of real life and presents a condition that is rife in many of our large cities. It is strong preachment against the glamour of luxury and pertinently shows the disaster that is bound to follow when luxury is acquired at the price of virtue. The whole action of the production centers about Alice Brady, the young girl brought up without love and who is early introduced to the fast life of the cafes and the questionable characters who haunt them. Her portrayal was realistic

in every particular with a keen appreciation of the many dramatic moments. Gladia Acaro as her mother gave a mighty good interpretation of that peculiar class and type of woman within whom the germ of prostitution is innate. The other members of the cast handled minor parts in a strong and capable manner. It is unfortunate that the picture has been badly cut and edited, in many places the action and continuity being hazy and indefinite. This may have been caused, however, by the arbitrary mandates of the censors.

The story deals with a young girl who really never had a chance to lead a decent life owing to the moral depravity of her mother. As a young child Hope was forced to witness the immoral actions of her mother and as she grew to maturity was introduced to the fast life of the cafes and cabarets with all their attendant evils. While half-intoxicated she forces a dancer from the stage and taking her place gives a wild bacchanalian dance which is so successful that a theatrical manager takes her under his protection and gives her a place as star in a low musical comedy where she achieves instant success. Later while resting in the country she meets and wins the love of a good clean man, a man who had married her mother only to later be deserted by her. They are married and for a while live happily, but the germ of the old fast dissolute life has impregnated her system and she cannot remain faithful. While her husband is supposedly away she takes up with the theatrical manager, her old protector, and bringing him home with her after the performance is surprised by her husband. Dropping some poison into one of two glasses of wine he forces the theatrical manager to choose, the husband taking the other. The manager dies and the picture closes with the husband driving Hope from the house.

"THE SCAR"

A Three-Part Vitaphone Drama. Written by Donald I. Buchanan and Directed by William Humphrey.

Clifford Stanley, dope fiend Harry T. Morey
Mary Arnold, an heiress Estelle Marco
Her Mother Mary Maurice
Her Fiance Gladden James
"Red" Larson, tramp Denton Vane

This sort of a melodramatic story brings out in full cry the critics who would point out just here or just at some other point where probability is outraged and where the offering has, so they claim, come a cropper, if we may mix our metaphors; but in our opinion there is so much good in this three-reel story that the technical points of differing may be entirely overlooked. It is a big plot based upon the ravages that dope makes in the human mind and carried out by a master of such delineation, Harry T. Morey. Aside from the masterful portrayal and the suspense that the story carries with it, there is nothing to the offering, but that is quite enough.

Turned down by the girl, the man allows the drug habit to creep closer upon him, so that by the time the girl has married the other fellow his mind is plotting diabolical means of revenge. Now it so happens that her husband, a bank cashier, is sent to the next town to deliver some bonds, and that he is set upon by a tramp, his bonds taken, while he, recovered of the blow on the head, decides to go home and ask the aid of a detective agency in the morning. The tramp has meanwhile indulged in a little expensive poker, been assaulted, and when the confirmed drug fiend enters, been killed and is lying on the table. The man, with revenge in his mind, discovers the bonds, and offers to remove the corpse, assuring the bartender that the tramp is only temporarily overcome. He removes the body, goes to the residence of the bank cashier, whose wife is away for the night with her sick mother, chloroforms him, and places the body beside the table, which he is careful to overturn as though a scuffle had taken place. Having arranged other evidence to suit him, he takes the drugged man out onto the sidewalk, where a policeman presently finds him and brings him home. The discovery of the dead tramp and the various incriminating facts are enough to hold him for the grand jury. We have passed through one of the strongest stretches of film.

The court scene, which practically occupies the remaining space, is the other forceful passage. In this we find the man readily convicted, and held by the coroner's jury, when the bartender, who has read a description of the murdered man, arrives to state the facts, at which the real criminal confesses and the plot against the husband falls away.

We realize as well as the next that there is plenty of opportunity for faultfinding, if that were desirable, but we repeat that it is a case of the good excelling whatever fault might be found, and surely it is enough of an unusual subject, both in plot and screen reproduction, to warrant it the verdict of good.

Henry Walthall was the victor in the suit started by the Balboa Company, following Walthall's desertion of that organization for the Mutual, which he later left to join Essanay. The court ruled that there was no evidence introduced in the trial to show that there had been a sufficiently binding contract between the player and the company.

"HAZARDS" INDEFINITE

Kalem's Railroad Serial Increasing in Popularity.
So End Is Far Away

Although the first episode of the "Hazards of Helen" was released last November, and it has been followed by weekly episodes, there is good reason to believe that this series is increasing its hold with every release, especially if one takes the numerous letters received at the Kalem offices as a criterion. At the present rate, it is certain that the series will run almost indefinitely.

Thomas M. Thatcher, of the Gem Theater, Somerset, Ky., who has been an exhibitor for fifteen years and therefore well qualified to pass upon the merits of a production, was recently moved to write Kalem, expressing his appreciation of the "Hazards of Helen Railroad Series." His letter, one of the many similar letters received from exhibitors the country over, follows:

"Please permit me to add a testimonial to the excellence of the wonderful series you are giving the public in the 'Hazards of Helen Railroad Series.' There has never been anything like them for genuine thrills and hairbreadth escapes. My patrons wait with keenest anticipation for the next episodes.

"Aside from Miss Holmes's daring, these films possess an educational value to the thousands of people who are unacquainted with the thrills of modern railroading. For the past fifteen years I have exhibited almost every class of picture that has been filmed, but your railroad series possesses a fascination for me that is simply indescribable."

BILLIE BURKE SIGNED

New York Motion Picture Corporation Pays
Record Figure to Former Frohman Star

Negotiations have been concluded and contracts signed between Miss Billie Burke and the New York Motion Picture Corporation by which the former Frohman star is to receive \$40,000 for five weeks' work. She further received a check for \$50,000 as an option on her continuous services for the next three years, for which should she accept, she is to receive \$150,000 a year. She in turn is to give twenty-six weeks of her time for motion picture work.

A further stipulation of the contract which she has already signed is that all her expenses to Santa Monica, Cal., and return are to be paid, including a private car for the railroad journey and the exclusive use of an automobile during her stay in California. As her contract calls for five consecutive weeks' work, the New York Motion Picture Company has taken out an insurance policy through Lloyds, of England, in the sum of \$50,000, insuring them against ruin. Miss Burke will leave for the Coast about Aug. 15.

PROGRAMME IN SUIT

The California Motion Picture Corporation has brought suit against the World Film Company, alleging breach of contract by which the programme agreed to release the California productions. Concerning the suit, the World Film Corporation has issued the following statement:

"The California Motion Picture Corporation has until recently been releasing its feature photoplays through the World Film Corporation. A clause in the contract between the two companies, however, bestows upon the World Film Corporation the right of rejecting or refusing to release any feature submitted by the California Motion Picture Corporation, that is not a first-class feature in every respect.

"A Phyllis of the Sierras," the last feature production of the California Motion Picture Corporation when submitted to repeated screen examination by World Film, failed in the opinion of the officials of the company to reach the standard. Therefore, the World Film refused to accept the picture.

No statement has yet been forthcoming from the officials of the California Corporation, but it is expected that one will be made soon outlining that organization's position.

"LITTLE MARY" IN "RAGS"

Exhibitors and motion picture followers have often said that Mary Pickford attained her greatest screen triumphs clad in rags, so it is particularly interesting to note that the title of the next Mary Pickford release of the Famous Players Company bears that name. "Rags" is from the pen of Edith Barnard Delano, and was written especially for Miss Pickford. It enables "Little Mary" to be seen in poverty in the early part of the film, but at the close she is seen amidst all the luxury of the rich. "Rags" is scheduled for release on Aug. 2, on the Paramount Programme.

SEQUEL TO "CABIRIA"

Announcement is made by Harry Raver that the next production of the Itala Film Company of America will be a modern drama in eight parts adapted from Gabriel D'Annunzio's "Maciste." Part of the picture was staged in this country and the balance in Europe. The title of the picture is to be left to the judgment of the newspaper reviewers, a cash prize being offered for the most suitable one. Negotiations are now under way for the lease of a Broadway theater for a long summer run. The picture will be released about the first of August.

"The Play That Makes Dimples to Catch the Tears"

George Beban

in

"An Alien"

adapted from

"The Sign of the Rose"

Produced by THOS. H. INCE

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ESSANAY'S NEXT FEATURE

"A Bunch of Keys," an adaptation of Charles Hoyt's successful comedy of the same name, is to be the next Essanay release on the V.L.S.E. programme. With the exception of George Ade's "The Slim Princess," this is the first purely comedy release made by the Essanay Company on this programme. No expense was spared in staging the production, a special company of musical comedy comedians, including John Slavin, June Keith, and Lilian Harless being engaged for the leading parts.

BOOK REVIEW

PHOTOPLAY MAKING.—A handbook devoted to the application of dramatic principles to the writing of plays for picture production. By Howard T. Dimick. The Editor Company, Ridgewood, N. Y. Howard T. Dimick would appear, from "Photoplay Making," to be a disciple of W. T. Price, and his present work an attempt to adapt that stage authority's rules of play building to the newer art of the screen. Needless to say, a text book aiming at this object is welcome, for we can think of no better groundwork for the beginner in the principles of dramatic construction than the Price tenets.

But one thing is certain, neither the Price method nor Mr. Dimick's "Photoplay Making" is intended for the thoughtless dilettantes, who make up the majority of would-be photoplay authors. This work is for the serious-minded student, who is willing to weigh each word carefully, and where necessary, which is frequent, read a sentence over and over until he has fully grasped the principle expounded by the author. Further, he must be ready to expend considerable effort in practise of the principles, for they are not to be absorbed off-hand. That Mr. Dimick's work provides him with something to work on and test of the worth of his efforts is one of the best things that may be said in favor of it.

Aside from any discussion of the merits of Mr. Dimick's work, however, the imprint of the Editor Company should be sufficient assurance to any engaged in literary work.

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4 Parts—July 23

Langdon West

"The Girl of the Gypsy Camp"

3 Parts—July 30

James W. Castle

"Her Vocation"

3 Parts—July 16

Will Louis

"A Change for the Better"

July 21

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

"Yes, there are times you ought to knock,
You ought to knock with glee;
Occasions when
Your fellow men
With knocking will agree.
When someone gets his hammer out
To knock his fellow man,
Get busy too—
It's up to you—
Knock knocking all you can."

And so it is in Filmland. Knock knocking all you can! The guild of photoplaywrights is somewhat clannish. Friendships are seemingly made on the spur of the moment. And then when Jed Swank and Pierce Wickersham become well acquainted on paper Jed is apt to write to Pierce: "I don't think Benny Plank's stuff is as good as Chris Crouse's, do you?" And Pierce will write back that he doesn't think so, and furthermore, he thinks that Hank Gulton never wrote a script in his life and is posing on other people's reputations. There is a deal too much of this sort of thing among the Photoplaywrights' Guild. Even the fiction stars who become leading photoplay authors over night are acquiring the habit. "Gus Berndt, who adapted my story, missed all the good points," remarks Hezekiah Cappel, the distinguished author. "I could have accomplished much better work myself," he adds. Lend dignity to the other fellow's work by complimenting it. True, we have harped upon this "artistic temperament business" previously, but we deem it of enough importance to keep everlastingly at it. Good fellowship will bind the photoplay authors real and near into closer affiliation.

Mrs. Billie Lynn, the wife of the distinguished photoplay author, has given him a gold-handled cane so that he won't leave it hanging on some bar.

A Double Number.

William E. Wing has signalized his grand entrance as editor of *The Script*, official organ of the P. A. L., by issuing a double number for May and June. Among the contributors are Mary Pickford, who asks that "we have film critics who understand"; Russell E. Smith, who continues his attacks on the magazines that publish fictionalized adaptations of scenarios without permitting their original authors to write them; Rollin S. Sturgeon, who claims the greatest mistake made by most scenario authors is that they try to write at all; and Charles L. Gaskill, who reverts to Pandora's Box and asserts that hope only is left behind. The double number is interesting and every photoplay writer should have a copy. The Wing earmarks are self-evident in the interest, entertainment and important questions discussed. George Hennessey, the well-known photoplay author, recalls the time when he started a correspondence school in opposition to the wishes of the editor of this page, and how he saw the error of his ways. If experts cannot teach the art by correspondence, how can the "Elbert Moores" do it? In answer, the deponent sayeth not!

A man may wear a broad-brimmed hat and a Windsor tie and get be unable to write his own name.

Why Is This Thus?

An energetic warfare is being waged against the motion picture magazines which publish photoplays in fiction form. Many of the magazine and other periodicals, be it known, write to the film manufacturer, obtain the synopsis of the photoplay and some photographs, turn the synopsis of the plot over to a staff writer and publish a fictionalized action of the photoplay, giving due credit to the film manufacturer. In this manner the magazine gets the plot of a good story, the film manufacturer obtains free advertising for his photoplay release, and on many occasions the author of the original scenario gets into the limelight as author of the plot, he or she being given due credit along with the man or woman who storyizes the scenario. The credit is particularly prominent when film concerns refuse to credit the original author on poster or film. We confess that we are not unduly enthusiastic about this recent crusade. We give Russell E. Smith, the Simon pure crusader, the credit for presenting his convictions in an honest and straightfor-

ward manner, but we think the effort misdirected. If all photoplay authors, real and near, would condescend to put their shoulders to the wheel of reform and work for the passage of the copyright law introduced by then Congressman Frank B. Willis, later Governor of Ohio, protection would be given all the output. This measure, admittedly skillfully drawn and suitable for passage, has been permitted to lie buried in committee when a little pressure would have brought it into the light of day. And then another little item: Most film manufacturers have a legal contract which photoplay authors must sign. A majority of these contracts turn over all rights of the photoplay plot to the film manufacturer. Few authors reserve the short story rights. Don't you think the objection should be against the contract clauses of the film manufacturers, if any crusade at all along the lines above mentioned is worthy? So long as film manufacturers have unreserved rights to dispose as they deem proper of plots they purchase, why make the magazine editor responsible? To get down to bedrock, isn't the photoplay author who signs these release contracts responsible? Has he an honest objection as to what disposal is to be made of his scenario after he affixes his signature to a contract in which he waives all future rights to his idea? Understand, we are not siding with the magazines, but we do think that an honest thrashing out of the entire question is essential in order to arrive at any goal.

It is a wise author who knoweth his own photoplay.

She Pauses Momentarily.

Mrs. L. Case Russell, well-known photoplay authoress, writes: "Pausing a moment in my effort to write a drama with my left hand while I picture 'Dwig's' cartoons with my right, I am appending an excerpt from my forthcoming primer in answer to your call to plunge into the turbid waters of the 'what is a comedy' vortex. Comedy falls into five major divisions—straight comedy, farce comedy, burlesque comedy, slap-stick comedy and alleged comedy. And the greatest of these in number is alleged comedy. One swallow does not make Spring nor does one amusing incident make a comedy. Practical jokes, college pranks and the 'village cut-up' stuff make alleged comedy. It is well to note in passing that the 'comedy' which entails spasms of mirth on the part of the participants on the screen seldom gets a laugh from the audience. The audience laughs heartiest when the fellow on the screen is most serious—usually when he is suffering (see the slap-stick variety). Man is the only animal that laughs. Bull Neck laughed first back in the Stone Age when his war club crushed Swift Runner's skull, causing Swift Runner to assume an unusual expression and to sit down with a velocity that excited Bull Neck's hitherto unused risibilities. Laughter has its inception in the enjoyment of another's discomfort. Therefore, if you write comedy, get your hero into a peck of trouble and let him make frantic albeit futile efforts to get out. Now, having this weight removed from my chest, I will return to 'Baldy,' who is stealthily creeping upon his victim in the silent Arizona desert, craftily hiding behind the friendly grains of sand as he approaches." Won't you write in your conception of "what is real comedy?"

Elm Pott's parents are having trouble with him. He sold an idea to a film company and now refuses to work.

The Hall of Fame.

After over two years of successful work with the Lubin Company, Emmett Campbell Hall is about to transfer his services elsewhere. The company that bids highest for Mr. Hall's services will have no reason for remorse.

William H. Lippert, formerly of the Lubin and Selig staffs of writers, has accepted a position with the Essanay Company. Mr. Lippert has written many red-blooded scenarios which have attained unusual popularity.

A text book from the pen of Luella C. Parsons will soon be issued. It's certain to be worthy.

Matthie Helkes Hustice recently returned

to New York city from Los Angeles, Cal. A sister of Miss Justice lost her life on the *Lusitania* and the versatile authoress has been prostrated with grief.

Some of Richard Harding Davis's best stories are for sale. You can address the author at Mr. Kisco, N. Y.

Many of our readers are clamoring for a word from "Pop" Hoadley, dean of scenario editors. We're patiently waiting word from Mr. Hoadley.

Hettie Gray Baker, according to her friends, has earned the title of the "best writer of subtitles in the world." We know of no reason to doubt that statement, either.

Colin Campbell, dean of the Selig directors, who produced "The Spoilers," "The Rosary," etc., formerly directed theatrical stock companies in Chicago. It is not generally known, but Mr. Campbell is an experienced writer of photoplays.

I. Skinnum, who started with nothing as head of a photoplayrights school, was recently elected first vice-president of the Pleasant Grove National Bank.

Come Right In.

Just because our offer to answer personal inquiries on photoplay writing subjects has not appeared recently, we are receiving letters asking if our offer has been withdrawn. Not so! As this page was the first to originate this justly popular action, we shall not abandon it. Inquiries became so numerous that we required time to catch up in the replies and so the standing offer has not appeared for some weeks. Come right in; we are pleased to reply to your inquiries. Remember that a self-addressed and stamped envelope must be enclosed. This does not mean loose stamps. Write only on one side of the paper and do not ask for personalities about actors. We are pleased to answer your questions provided they are legitimate questions. We have helped perhaps thousands of authors, real and near. Maybe we can help you!

Clarence McLaughlin, who hit 350 on the county fair striking machine, has written thirty-three scenarios in a year and a half and has yet to receive a check.

Printers' ink will not make
A good picture, —
A motion picture.
All the language
In the world
Might make you book
A picture
But
Fine flowing language
Will not satisfy
Your patrons.
Vitagraph pictures
Are consistently good.
"THE GODDESS" is a Vitagraph.
Continued photoplay in chapters
Which will not only please your patrons
But make money for you.

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Photoplaywright

ASHLEY MILLER

FEATURE PRODUCTIONS

Houseboat Arkady, Huguenot Yacht Club

New Rochelle

Now directing Mr. Arnold Daly's new serial

REVIEWS OF FEATURE FILMS

"MARSE COVINGTON"

Five Reel Metro Release for July 12 made by B. A. Rolfe. Adapted from George Ade's Story and Directed by Edwin Carewe.

Marse Covington Edward Connelly
His Granddaughter Louise Huff
Uncle Dan, the negro servant John J. Williams
Walter Lewis, the young attorney Lyster Chambers

Edward Bantree, the gambler Howard Truesdell
Jim Daly, the race track plunger Paul Dalliel

One more Southern colonel in the cursed Yankee land tends to give this offering its entire flavor, and the part of the colonel, taken by Edward Connelly, the clever character portrayal, tends also to go right to the bosom. It is one of those solidly, courteous old characters that George Ade has painted and that Mr. Connelly has vividly that makes this picture a pleasure to witness.

One may readily marvel again at the success with which Metro has tackled so big a picture problem, one that covers nearly a century in time and many localities as well. We start in the Southland a number of years prior to the war, move continuously through a series of chronicles up to the present time where, both in New York and back South again, the product succeeds in admirably depicting whatever period it finds necessary.

Next to the picture of the old Colonel, the spirit of Southern negro obedience and loyalty is probably the most striking phase, given to the young boy Covington, the white and black lads play together, grow up and pass through the war. And in old age they are still the master and the reverential servant, the seamed, white locked, old negro servant respectful to the end. It is a fine picture both on the actors' part and from a director's standpoint.

The theme is really three different periods skillfully blended into the five thousand feet. Although it opens in the present, where our Marse Covington scornfully refuses to allow the Yankee to marry his granddaughter, it soon melts into the past where the old Colonel reviews his own past from a little boy onward, leading skillfully and entertainingly up to the war with its disastrous consequences to the Marse Covington Virginia mansion. That settles the status of those who come from above the M. & D. Line. And that, the Colonel explains to his very obedient little grandchild, is why the young Northern lawyer will not do.

We are then brought vividly back to the present by the necessity of selling his favorite race horse to some Yankee gambler who the next day races the steed, the Colonel of course putting up his money on the race which is fixed to have the horse lose. Broke, he determines to seek New York and a new living and he arrives via the, by this time, much pictured Pennsylvania station. Here in the city he becomes another Colonel Carter, unable to pay his debts but courteous and hopeful nevertheless. Matters are going desperately for both him and the girl, when her lover, who happens to be the lawyer for the man who pulled the crooked race, enters the case and the way is soon fixed for the Colonel to go back to his house that was foreclosed and to allow the young man to have the girl. It being proven that he was born only three miles on the wrong side of the imaginary boundary.

The cast was an able one without exception. Besides the work of Mr. Connelly, Louise Huff as the girl, and John J. Williams as the old negro man servant, were unusually worthy of notice. The director's hand is most strongly evident in the little character touches that take the picture out of the ordinary rut.

"THE CLUE"

Five Reel Lasky Release for July 8 on the Paramount Programme. From the Play by Margaret Turnbull. Produced Under the Directorship of Cecil B. De Mille.

Christine Lesley Blanch Sweet
Eve Bertram, her neighbor Gertrude Keller
Guy, Eve's brother Edward Mackay
Nogi, his Jap valet Sessue Hayakawa
Alexis Raboudin, Russian adventurer Page Peters

Boris, his brother Ernest Joy
Detective Williams Billy Elmer

While analyzing some hundred of popular airs from the mechanical standpoint of rhythm alone, recently, Thomas A. Edison remarked that they were essentially all the same. Were one to go no deeper under the skin than that, something similar might be said of this five part detective story, and having merely designated it such, and said whether it was good or not, let it go at that. That, however, would hardly do justice to a feature detective story, which, while it may be just that and nothing more, at least shows thought in the way it leads up to the crime, develops the circumstantial evidence, shows the act itself, and later brings in the detective who succeeds in the unraveling of the confusing array of clues and misleading facts, which tend one and all to make this a fine, and really true to life mystery. It does not, though, strike us as being worth quite all the space it has been granted.

Yet the picture develops as fine a piece of "heavy" acting as we have seen in a long time, the work of Sessue Hayakawa as the Jap valet, whose former work will be remembered with the N. Y. M. P. C. company and also in an earlier picture by these same producers "After Five." Mr. Hayakawa is head and shoulders above any

other Celestial playing in this country, and we believe we are not far off in saying that he is capable of giving as fine drawn, as delicately graded an expression to his different emotions and shades of villainy as any of his Caucasian contemporaries. Certainly nothing finer has ever come to our notice than his death scene, and this was but one of the many great moments that led up to it. Blanch Sweet is always striking, yet we seemed to miss any great facial activity, possibly due to the story on this occasion. Billy Elmer makes a good detective, while the two Russian adventurers were in the capable hands of Page Peters and Ernest Joy.

Although many, and often too many, inserts paved the way for a thorough understanding of a very thorough production of all the elements of the story, the plot is just that two Russian adventurers and government spies have made themselves at home with the Bertrams where one plans to marry the Bertram girl and the other her next door neighbor, the Lesley girl. The latter is more or less in love with Bertram, who had invented a new explosive, while a Jap butler and laboratory assistant wants the secret of the detonator but still more the map which the two Russians are carrying home with them. What is then led up to circuitously and circumstantially, is the open scuffle in which Bertram tries to put the Russian, who is making love to his sister, off the ground, hurling him over a short flight of steps. Here the Japanese butler gets him, kills him, but does not find the papers. Much more space is now devoted to the clues as a result of which, naturally, Bertram is convicted. The other brother is halted by a telegram, returns, and in the laboratory the Jap and the Russian, who has the map, face each other. By means of the explosive both are killed but the Nipponese has the satisfaction of having destroyed the plans to the fixed mines of his country.

"AN ALIEN" RELEASED

Paramount Exchanges Are Now Handling Ince Feature That Scored in New York

The Select Film Booking Agency announces that "An Alien," the latest Thomas Ince production, in which George Beban is featured, may now be secured by all large theaters from the Paramount exchanges. An unusually complete line of publicity and advertising helps, has been prepared for the picture. Two styles of one, three and six sheets, and an especially striking twenty-four sheet are included in the list of "paper." Window cards, folders, a beautiful advertising novelty—a fan in the form of an American Beauty rose, a special press sheet, large hand-colored photographs, and an oil painting for lobby display have also been made up for the exhibitor.

The exchanges through which "An Alien" may be booked are: Famous Players' Film Company of New England, 31 Beach Street, Boston, Mass., and 19 Congress Street, New Haven, Conn.; William L. Sherris Feature Film Company, 126 West Fortieth Street, New York; Famous Players' Exchange, 71 West Twenty-third Street, New York, and 1321 Vine Street, Philadelphia, Pa.; Famous Players' Exchange, Second National Bank Building, Washington, D. C.; Famous Players' Film Service, Inc., Paramount Pictures Building, Penn. Avenue at Twelfth Street, Pittsburgh, Pa.; 37 South Wabash Avenue, Chicago, Ill., and 532 Walnut Street, Cincinnati, Ohio; Casino Feature Film Company, Dime Bank Building, Detroit, Mich.; Kansas City Feature Film Company, Gayety Theater Building, Twelfth and Wyandotte Street, Kansas City, Mo.; Famous Players' Star Feature Film Service, Produce Exchange Building, 608 First Avenue, N. Minneapolis, Minn.; Notable Feature Film Company, 133 East Second Street, Salt Lake City, Utah, and 1740 Welton Street, Denver, Ohio; Progressive Motion Picture Company, 648 Pacific Building, San Francisco, Cal.; Central Building, Seattle, Wash., and Marsh Strong Building, Los Angeles, Cal.

ANDERSON TO PARAMOUNT

Carl Anderson, formerly business manager of the Lasky Company, has been engaged by the Paramount organization to act in the same capacity. Before becoming actively associated with the Paramount, Mr. Anderson is making a special trip to England on behalf of the Famous Players' Company and the Lasky Company. The exact purpose of Mr. Anderson's trip abroad has not been stated, though it is known that his journey will include England, the Continent, and Australia.

NEW ARNOLD DALY SERIES

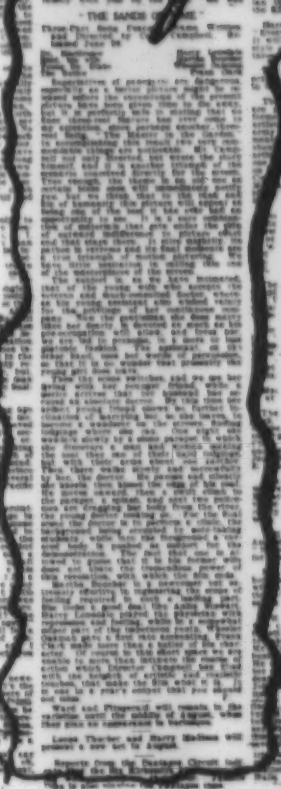
Ashley Miller, author and producer of features, is at work on a series that will present Arnold Daly once more to the screen public. "Ashton Kirke, Investigator" is the title of the series, which is taken from the magazine stories of the same name.

MOROSCO'S NEW DIRECTOR

Frank Lloyd has joined the Oliver Morosco Photoplay Company as producer. Mr. Lloyd has a long stage experience, dating back to his youth in England, and has been in motion pictures for four years, being a director for the past two.

GUY WOODWARD, formerly a prominent musical comedy and vaudeville man, has joined the Keystone forces.

One of the Masterpieces of the Screen!



THE word "Masterpiece" is never used in the conservative New York Dramatic Mirror unless the expression is justified

"Sands of Time" is called a masterpiece because it is the one expression suitable to designate the worthiness of this Selig Diamond Special.

"The Scarlet Lady," a Selig Diamond Special in three reels, released Thursday, August 5th, in regular service, is another masterpiece.

"The Melody of Doom," in two reels with Eugenie Besserer, released August 2d, "The Taking of Mustang Pete," one reel, released August 3d, "The Prima Donna's Mother," one reel, released August 4th, and "The Black Leopard," one reel, released August 7th, are all masterpieces of their kind.

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DIRECTION FRANK POWELL

Current Releases: A FOOL THERE WAS—CHILDREN OF THE GHETTO
THE VALLEY OF THE MISSING
Next Release: PRINCESS ROMANOFF

HENRY B. WALTHALL

RECENT RELEASES

HOME, SWEET HOME
LORD CHUMLEYSTRONGHEART
CLASSMATESTHE AVENGING CONSCIENCE
JUDITH OF BETHULIA

"THE LITTLE COLONEL" in THE CLANSMAN or THE BIRTH OF A NATION

MARY ALDEN

GRIFFITH FEATURES

Mutual Masterpieces

"Man's Prerogative"
"Battle of the Sexes"Ibsen's "Ghosts"
"Pillars of Society"

"The Birth of a Nation"



BRYANT WASHBURN IN THE LEAD IN AN ESSANAY FEATURE.
"The Sky-Hunters," Released in Three Parts, on General Film Programme, July 24.

HORSLEY WITH MUTUAL

Drops Release on General Film Programme to Join Forces with Freuler

At noon Saturday, papers were signed by John R. Freuler, President of the Mutual Film Corporation and David Horsley, owner of the Centaur Film Company of Bayonne, N. J., and the Bostock Jungle and Film Company of Los Angeles, whereby Mr. Horsley is to release his entire output through the Mutual. At the same time, Mr. Horsley cancelled his contract by which, for the past seven months, he released the Mina brand of comedies through the offices of the General Film Company.

The cancellation of Mr. Horsley's contract to release through the General, becomes effective within thirty days, which means that the last picture he will distribute through that channel will be the release for Aug. 12. The brand name Mina remains the property of the Licensed company, but Mr. Horsley completely severs his connections with it.

In the Mutual, it is said that Mr. Horsley hopes to find a wider market for his productions, which he found too restricted in his previous connections.

Mr. Horsley is one of the best known film manufacturers in the United States. He was among the first independent producers, and is the inventor of many mechanical devices, which have proved invaluable in the development of motion picture art, as well as the originator of numerous novel features in studio construction. The new connections bring to the Mutual programme a style of pictures in universal demand. Each week, Mr. Horsley will release through the Mutual a two-reel picture, featuring the collection of animals for which the Bostock name has been famous abroad and in this country for more than a century.

O'CONNOR WITH WHARTONS

Edward O'Connor, for several years comedian with the Edison Stock, and one of the most popular laugh-makers on the screen, has been engaged by the Whartons for a leading character part in the new "Get-Rich-Quick Wallingford" series. Mr. O'Connor left the city last week to take up the new work with the best wishes of his fellow Screen Club members.

MARY ROLAND WITH N. Y. M. P.

The latest addition to the string of stage stars now signed for appearances on the screen under the Kessel and Baumann banner is Mary Roland, for many years leading woman for John Drew in Frohman attractions. Miss Roland's most recent starring engagement was in Joseph Brooks's production of "My Lady's Dress."

TAKE "MAXIM'S" TO SING SING

The joys and bright lights of Maxim's are to be taken to Sing Sing—by the motion picture route. The fame of Kalem's big four-reel feature spread to the place with the high walls up the river, and in response to the urgent request of the chairman of the entertainment committee, "Midnight at Maxim's" is to be run some Sunday in the near future.



A BEARIDE BUNGALOW COLONY, refined and reasonably restricted, sells 4 room bungalows, \$425; full size plots, fully improved, \$175 up; monthly payments; two sandy bathing beaches; natural harbor for pleasure boats; famous fishing grounds; superb ocean views; yacht club; hotels, tennis and all our door sports; fare by seashore and country combined; 45 minutes out. Excursions leave office daily and Sunday; circular upon request.

BACHE REALTY CO., 220 Broadway, N. Y. City

\$60,000 FOR WRITER

Dr. Goodman to Receive That Amount for Writing Twelve Features for Lubin

Dr. Daniel Carson Goodman has been engaged by the Lubin Company to write a series of twelve feature photoplays, dealing with domestic problems, for which it is said he is to receive \$60,000. The Lubin Company announce that they will engage a special cast of well-known stars to appear in these features. No expense will be spared in their production, and they hope to make them the sensation of the film world during the next twelve months.

Dr. Goodman, it will be remembered, is the author of the well-known novel, "Hagar Revelly," which caused such a sensation several months ago when an attempt was made to suppress it. "I have infinite faith in the mission of the photoplay," said Dr. Goodman recently in discussing his relations with the Lubin Company. "I know that they will spare no expense in the production of my twelve features. I have in mind the stars I want, and as the question of money is not involved, I believe that we will be able to gather together a cast unequalled in the history of film productions. Of course, I cannot go into details as to the themes on which I shall write, but they will deal with domestic problems pregnant with human emotions, and telling the story of things most vital to the race."

ANOTHER KALEM STAR

Hal Forde Engaged to Appear in a "Broadway Favorite" Production

Hal Forde, whose popularity as an actor has been tested in almost all the quarters of the globe since he made his first stage appearance in England at the age of eight, has been engaged to appear in "The Maker of Dreams," a forthcoming Kalem "Broadway Favorites" production, to be released on the General Film programme on August 2.

To name the productions in which this star has appeared in recent years is to mention some of the most prominent successes Broadway has known. His most recent engagement was with "Maid in America," at the Winter Garden. Prior to this, Mr. Forde appeared as Baron Charles, in "Adele," which scored at the Longacre Theatre. Another production in which Mr. Forde played was "The Purple Road," which ran at the Liberty and Casino Theatres. "The Love Wager," in which he appeared opposite Fritz Schell on tour, was his next vehicle. Nor will his splendid work opposite Kitty Gordon, in "The Enchantress," presented at the New York Theatre, be soon forgotten.

In that Mr. Forde is required to enact a dual role in "The Maker of Dreams," this "Broadway Favorites" feature gives him an unusual opportunity to display his histrionic powers. The roles are those of Harold Merwin and his son, Neal.

GATES PLAY NOT YET SOLD

Eleanor Gates wishes a denial made of the statement published in some quarters that she has contracted for the motion picture rights to "The Poor Little Rich Girl." Miss Gates says that several offers have been made for the screen rights to the play, and that some are under consideration, but that no contracts have yet been closed.

AWARD FOR HEARST-SELIG

The Hearst-Selig News Pictorial has received the highest award for an animated news pictorial at the Panama-Pacific Exposition. The presentation of the bronze memorial was made July 15 by Director Frank L. Brown, representing the official board of the Exposition.

COLD, HARD CASH
KEEPS THE WOLF FROM THE DOOR.
COLD, BAD FEATURES
KEEP THE CROWDS
AWAY.
WELL-KNOWN FEATURES BRING CROWDS.
CROWDS MEAN COLD HARD CASH.
CROWDS KNOW ~~W.L.S.E.~~ PICTURES,
THEY GO WHERE THEY ARE SHOWN—
AT THE BEST THEATRES.—
THE THEATRES THAT MAKE MONEY,
BECAUSE THEY SHOW FEATURES
BY THE OLDEST AND BEST MAKERS,

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1600 BROADWAY, N. Y. CITY.

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VALUED AT \$20,000. WILL SELL FOR \$12,000

Complete motion picture studio, located on one of the principal boulevards. Direct car line to the heart of Los Angeles, 12 minutes' ride. Property 75 x 400 feet. Buildings include, two-story and cellar, seven room bungalow residence, hard wood floors, every modern convenience, surrounded by attractive lawn and garden. Large office building accessible from residence or private roadway. Concrete garage, carpenter shop, property room, wardrobe room, dressing rooms. Stage, 80 x 100.

PROPERTY VALUE AN ASSURED INVESTMENT

All in operation and first class condition. Will not rent; selling on account of increase in business, necessitating larger quarters.

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Frank H. Crane

Director

Peerless Features

LITTLE MIMI YVONNE

Adrienne in "A Celebrated Case"

STARRING IN
"ONE TOUCH O' NATURE"

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FRANK DAZEY

Photoplay
Author

A Night Out A Five part picturization of the well known comedy for May Robson.
The Ruling Power . . . A Special feature with Edith Storey devoted to the cause of equal suffrage.
And also comedies for Sidney Drew, Wally Van, etc.
Address c/o DRAMATIC MIRROR.

RICHARD TUCKER has returned to Edison primarily to play the part of George Osborn in the feature production of "Vanity Fair." Mr. Tucker is another member of the Edison cast who has played with Mrs. Fiske on the stage.

CHARLES M. SEAY

Producing Director

Address care SCREEN CLUB

REVIEWS OF FEATURE FILMS

"THE GODDESS"

Tenth Chapter in the Vitagraph Serial.
Written by Gouverneur Morris and Charles
Goddard. Directed by Ralph W. Ince.

Celestia Anita Stewart
Tommy Barclay Earle Williams

We know a good many people who have absorbed Gouverneur Morris' economic idealism through this film who had never heard of him as a magazine contributor and as many whom he has set arguing about his pleasant theory as written in this serial, who would not have known whether his name was the title of a new executive or a non-de-plume for a chorus member. The theme of the serial appears to be pretty well known, due doubtless to the world-wide publicity the Vitagraph company has afforded it, and we think that Mr. Morris will come out the winner. More people know him to-day than would have been the case were he merely a contributor to high class fiction.

It is easy to imagine that many will also appreciate the Vitagraph coal miners who, in most becomingly dirty clothes, besiege the coal mine that this company has erected on a large scale, although this will never be evident unless you take our word for it, for from the effect you will imagine an expensive trip to Scranton to get the most scenes about which the most of the offering is built.

What occupies a good deal of the story is more or less of the personal nature, for we follow the fortunes of young Barclay, who, admired by the wife of the strike leader with whom he is stopping, decides to leave. The woman attempts to forcibly detain him and, while in the clench, her husband appears. Also a telegram from his rich father is further damning evidence and the miners plan a lynching. At the right moment Celestia appears and commands the wife to tell the truth, which, of course, takes the rope from the neck of the innocent young man. As a two reel offering this continues to offer much interesting material, although not so vital, perhaps, to the result as some of the chapters that preceded.

It is some such reasoning as this that must account for the fact that Mr. William Addison Lathrop's script will be received with enjoyment by the average picture audience, for it is quite possible to conceive of this manuscript without the inimitable presence of the quartet of comedy players above listed, going begging for laughter. We know of exhibitors, in fact, who will base their selection of this picture purely on the presence of these names in the preliminary announcement and we beg to advise them that once again they will not go far wrong.

The "queens" in question are two girls who work in a dry goods store where a dual cupid in the shape of a successful brick layer and an ice man who inherits some money takes these two dames away from their much hated work and installs them, the one in a home with Ford car attached, the other with a more expensive variety of auto. Now the fun comes in in the wooing of each, in the democratic pleasures before and their aristocratic demeanor after marriage, and also in their behaviour, one towards the other, as the scale of riches finds first one then the other on top, financially speaking. As all parties to the comedy are Irish, the feud is kept up, to a certain point where a broken down car-de-luxe and a timely Ford followed by a bottle of champagne sees them happily united again. Space forbids the particularization of each laugh, but readers may rest assured that they are there for their enjoyment.

A Natural Man (Vitagraph, July 13).—Except for the fact that the ending of this two part drama was rather abrupt, and hardly consistent from a realistic standpoint the picture was well handled and thoroughly interesting. Ulysses Davis, of the Western Vitagraph Company, was successful in finding some wonderfully beautiful settings in the wilds of California that added greatly to the attractiveness of the production. Losing his faith in women, because his wife deserted him for another man, Holden takes his son, only three or four years of age, to some far off wilderness, and there brings him up without letting him know that there is such a thing as woman in the world. Rose, an heiress, goes West to rid herself of the shams of society, and there encounters the youth brought up in the lap of nature. At first he is astonished, and, then seeing her in true cave man fashion, carries her off to his hut in the woods. There he ardently woos her in an exceedingly strenuous and forceful fashion, but Rose is only amused at his innocent passion. Later, she leaves for the East, where she amuses her society friends with an account of her adventures. Later, the youth journeys East, seeking his mate, and, forcing himself into her home in the midst of a fashionable reception, causes consternation by his forceful methods. At first Rose disdains him, but on comparing his wonderful physique with that of the men around her, suddenly changes her mind, and announces her engagement. Alfred Vachurch and Myrtle Gonzalez were pleasing and capable in the feature roles.

"A PAIR OF QUEENS"

Two-Part Vitagraph Comedy Produced by
George D. Baker From the Script by
William Addison Lathrop. Released
July 24.

Ivy Flora Finch
Pansy, her room mate Kate Price
Hennessy, in the brick business William Shea
Hooligan, the ice man Hughie Mack

It matters little what the script is, over in the Vitagraph yard, it is pretty sure of good treatment for this Vitagraph company has such a large, such an able and such a varying troupe of actors at its command.

THE PATHE EXCHANGE

Week of Aug. 2.

Romance of Elaine. Dr. Pathe.
Whiffles at the Front. Com. PUNCH.
Colonel Hecqz Liar at the Bat. Cartoon. Pathe.
A Intimate Study of Birds. Part 4. Educ. Globe.
The Kanyaroo. Educ. Globe.
In Pekalongan (Picturesque Java). Sc. Globe.
Pathe News, No. 62. Top.
Pathe News, No. 63. Top.
The Righted Wrong. Dr. Foreign Victory.
Bold Bad Boys. Com. Starlight.

MUTUAL FILM RELEASES

Monday, July 26.

(Amer.) The Newer Way. Two parts. Dr.
(Rel.) Her Fairy Prince. Dr.

Tuesday, July 27.

(Beauty) Betty's First Sponge Cake. Com.
(Mal.) The Straw Man. Com. Dr.
(Than.) Outcasts of Society. Two parts. Dr.

Wednesday, July 28.

(Amer.) The Deception. Dr.
(Broncho) The Phantom Extra. Two parts. Dr.
(Rel.) Billie's Rescue. Dr.

Thursday, July 29.

(Domino) When Love Leads. Two parts. Dr.
(Mutual Weekly) No. 30, 1915.

Friday, July 30.

(Amer.) After the Storm. Dr.
(Falstaff) Getting the Gardener's Goat. Com.
(Kay-Bee) When the Tide Came In. Two parts. Dr.

Saturday, July 31.

(Rel.) Big Jim's Heart. Two parts. Dr.

LICENSED FILM RELEASES

Monday, July 26.

(Bio.) A Letter to Daddy. Com. Dr.
(Ess.) The Call of Yesterday. Dr.
(Kalem) Don Cesar De Baux. Broadway Favorites. Four parts. Dr.
(Lubin) The Earl's Adventure. Dr.
(Selig) The Unfinished Portrait. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 59, 1915.
(Vita.) The Jarr Family Series, No. 15, "Mr. Jarr's Big Vacation." Com.

Tuesday, July 27.

(Bio.) Reapers of the Whirlwind. Two parts. Dr.
(Ess.) Boys Will Be Boys. Three parts. Com. Dr.
(Kalem) The Tollers. "Ham and Bud" comedy.
(Lubin) Susie's Suitors. Com.
(Lubin) An African Hunt. Com.
(Selig) The Child, the Dog, and the Villain. Dr.
(Vita.) The Red Stephano. Two parts. Dr.

Wednesday, July 28.

(Edison) Poor Baby. Com.
(Ess.) "Dreamy Dud" Goes Bear Hunting. Living Cartoon.
(Ess.) A Scenic Subject on Same Reel.
(Kalem) Mysteries of the Grand Hotel. Ent.

sode No. 2, "The Disappearing Necklace."

Two parts. Dr.
(Lubin) The Dead Soul. Three parts. Dr.
(Selig) Jimmy. Dr.
(Vita.) The Missing Clue. Com.

Thursday, July 29.

(Bio.) The Wanderer's Pledge. Dr.
(Ess.) Snakeville's Twins. Western com.
(Lubin) The Gold in the Crock. Two parts. Dr.
(Minn) He's In Again. Com.
(Selig) The Isle of Content. Three parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 60, 1915.
(Vita.) Cutey. Fortune Hunting. Com.

Friday, July 30.

(Bio.) The Battle at Elderbush Gulch. Two parts. Dr.
(Rel.) Release No. 8.
(Edison) The Girl of the Gypsy Camp. Three parts. Dr.
(Ess.) Broncho Billy's Surrender. Western. Dr.
(Kalem) A Business Buccaneer. An Alice Joyce Release. Dr.
(Lubin) The Call of Motherhood. Dr.
(Vita.) Some Duel. Com.

Saturday, July 31.

(Bio.) More Than Friends. Dr.
(Edison) The Bedouin's Sacrifice. Dr.
(Ess.) A Man Afraid. Two parts. Dr.
(Kalem) The Fate of No. 1. Episode No. 38 of the "Hazards of Helen" Railroad Series. Dr.
(Lubin) Billie's Heiress. Com.
(Selig) The Orest. Dr.
(Vita.) The Mystery of Mary. Broadway Star Feature. Three parts. Dr.

UNIVERSAL FILM RELEASES

Monday, July 26.

(Broadway Universal Feature) The Earl of Paw-tucket. Five parts. Com.
(Nestor) The Tale of His Pants. Com.

Tuesday, July 27.

(Gold Seal) The Flight of a Night Bird. Two parts. Dr.
(Imp.) The New Jitney in Town. Com.
(Rex) One on Mother. Com. Dr.

Wednesday, July 28.

(Animated Weekly) No. 177.
(L-Ko) Life and Moving Pictures. Two parts. Com.
(Victor) The Double Standard. Dr.

Thursday, July 29.

(Big "U") (No release this week.)
(Lacmille) Heritage. Four parts. Dr.
(Powers) "The Jap Phenomenon" in Famous Acrobatic Feat.
(Powers) Strange Mammals at Home. Dittmar's Edu.

Friday, July 30.

(Imp.) The Hunchback's Romance. Two parts. Dr.
(Nestor) The Rise and Fall of Officer 13. Com.
(Victor) (No release this week.)

Saturday, July 31.

(Big "U") Main Friendt Schneider. Dr.
(Bison) A Daughter of the Jungles. Two parts. Dr.
(Joker) The Village Smithy. Com.

Thomas A Edison

presents

A 4-REEL LEE ARTHUR DRAMA ON THE
REGULAR PROGRAM

Gertrude McCoy

In a Dramatic Dual Role

and

Robert Connors

in the

4-Act Photoplay Feature
"JUNE FRIDAY"

Masterfully has Lee Arthur contrived, with the genius of the creator of "David Warfield," to range over every shade of emotion, and Gertrude McCoy fulfills with sympathetic, convincing power the dramatic demands of this play, powerful because hewn so close to drab life itself. As wife of the drug fiend, who drowns herself, girl of the country pitifully enmeshed, with the painful past bedraggling her happy wifehood—on to the murder—Miss McCoy pictures all that the screen is capable of. Robert Connors as the husband. Direction Duncan McKee. Friday, August 6th.

Raymond McKee and Julian Reed in the one-act comedy, "Not Much Force." Direction, Will Louis. Wednesday, August 4th.

Sally Crute and Herbert Prior in the one-act child story, "Not Wanted." Direction Langdon West. Saturday, August 7th.



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FEATURE FILMS

"A TEXAS STEER"

Five-Part Selig Red Seal Production. Adapted From Charles Hoyt's Play of the Same Name, Staged Under the Direction of Giles Warren, and Released on the V-L-S-E Service, July 26.

Maverick Brander Tyrone Power
Bossy Brander Grace Darmond
Mrs. Brander Francis Bayless
Captain Bright John Charles
Mrs. Campbell Mrs. Tyrone Power
Major Yell Walter Roberts
Colonel Brassy Gail Frank Weed

Maverick Brander has long been clamoring to appear on the motion picture screen, for he is a character holding a special niche in the Hall of Fame, and it is fitting that he should be immortalized in film. Selig has given us a thoroughly pleasing picture in adapting the Charles Hoyt play, one that should meet with a satisfactory reception.

Another point of interest about "A Texas Steer" is the fact that it marks Tyrone Power's second screen appearance. Followers of this eminent actor will most likely be somewhat surprised to learn that a comedy role has been chosen to present him in his initial Selig appearance. Mr. Power makes a satisfactory Maverick Brander, but that word will not be particularly pleasing to an actor of his ability, nor is it fair to Maverick Brander. The part is worthy of a more fitting type, and the player is capable of meeting more exacting demands than those of comedy. But once more, let us repeat, Mr. Power is "satisfactory." It is probably only the captious critic who would ask more.

The supporting cast is excellent, and the director has made the most of his opportunities to utilize the many ludicrous incidents in securing laughs. The action is practically all confined to interiors, our views of the Branders in Texas being confined to a few scenes, and the Washington views limited to a few steps of the Capitol. The balance of the action takes place in the hotel which the Branders make their Washington home.

It is perhaps too late a date to give a resume of the story of "A Texas Steer," with its humorous depiction of the cattle magnate who is elected to Congress because of the social aspirations of his daughter and wife. We sympathize with and laugh in turn at the Brander's efforts to enter the swirl of society life. For one thing, the picture is never lacking in action. W.

"THE ROMANCE OF ELAINE"

Fifth in the Sensational Serial Produced by The Whartons and Released by Pathe July 12.

Elaine Pearl White
Jason Creighton Hale
Marcus Delmar Lionel Barrymore
Professor Arnold Professor Arnold

One may well believe that last week Pathe had a little dinner in celebration of the first million dollar's worth of business brought in by the Elaine series, for the continued excellence of this serial, compared to what others have deemed sufficient in serial instalments would place upon it no monetary limit whatsoever. Naturally in a week-to-week effort of this sort it is material that leaves us little new to say except that this again is different enough and possesses enough thrill and ingenuity to satisfy even the adherents of the first part of the series, than which we know of nothing more exciting.

"The Conspirators" is the title of the present two thousand feet, the general object of which is an attempt by the German agent and his cohorts to cut the trans-Atlantic cable. Pearl White through change adventuresomeness—the plot this time, not being directed at her—becomes mixed up in the attempt. That she does happen on the ship from which the conspirators hope to grapple the cable, necessitates her being locked up in the cabin, while the requisite grappling irons are out over a sea that might be the Atlantic in its quietest moods. The mysterious gentleman who so far has acknowledged to the name of Professor Arnold—note the similarity of the first names—has meanwhile aroused a battery of artillery which sends a hot broadside into the ship while a hydro-aeroplane rescues Elaine, who succeeded in diving overboard. Take it all in all, the thrills still seem to abound. F.

"PRO PATRIA"

Six-Part Pathe-Made Historical Drama Adapted From Sardon's "Patrie" and Released the Week of July 26. Pathe-Colored.

Fine in every respect that goes to make up an excellent historical drama, by which we mean as well as it is usually done abroad, is this six-reeler, in which, among others, Henry Kraus and Paul Capellani are featured. It is an impressive production, not the least among its strong points being the fact that the story is so timely, treating as it does of the suppression of what is today Belgium. Many of the scenes were taken in stricken Louvain before the hand of war had marred its beauty.

The usual finished poise of the European actor is present in its full meaning and force. The interiors were once more the finished elegance well known to those acquainted with the European ways of setting pictures. The story concerns the Duke of Alba, who is sent by his royal master, Philip II, of Spain, to subdue a threatened insurrection by William of Orange. The rest of it is a composition of plotting and double crossing mixed in with some wonderfully

spectacular scenes, in which a large mob and soldiery and settings, always not forgetting the coloring, combine to make most of the scenes impressive. F.

LICENSED FILMS

A Sprig of Shamrock (Edison, Aug. 14).—Millard Johnson, the pleasant representative of the Australasian Film Company, has contributed to the Edison script department, his idea of one-reel necessity, a story of faltering conjugal affections that alternates between Ireland and New York with frequency. It is simply the tale of the young Irishman and his wife who come here to make their living, and the young wife going back to cheer her mother through an illness. There a child is born which, combined with a sentimental sort of Shamrock, helps to win the man back, after he seems to have given up matrimony. The disaster with the pretty stenographer as his plot. Aside from the worth of the film, it should go big in England and Australia, because of the identity of its author. Harry Beaumont directed, with Pat O'Malley, Besse Larn, Mrs. Wallace Kirkline, and Gladys Hackett as the principals.

Broken Ways (Biograph, July 16).—This single-reel release produced under the personal direction of David Griffith and featuring Henry Walthall, Blanche Sweet, and Robert Harron is the days before they became famous in film. It is a thoroughly good picture telling a simple story in a direct comprehensive manner. The wife of a Western bandit runs away and leaves him because of his cruel treatment, and later falls in love with a deputy sheriff. The bandit is pursued by the sheriff and his posse, and seeks refuge with his wife, who hides him and thus permits him to escape. Still later he returns again, but the sheriff has seen him enter the house and, stealing up, shoots and kills him, thus permitting the love affair between the wife and the deputy sheriff to reach the logical consummation.

The Bachelor's Baby (Essanay, July 16).—Though using a very old theme, this single-reel picture has been well handled, and therefore proves entertaining. A bachelor finds an abandoned baby in his automobile, and, taking it home, adopts it. It proves to be a girl, and twenty years later when she has reached maturity he is about to declare his love when her engagement to a younger man is announced. He conceals his love, and smilingly gives his consent to her marriage.

Welcome to Bohemia (Vitaphone, July 16).—A single-reel farce-comedy featuring and produced under the direction of Wally Van, in which a newly-married young artist is to be married, tired of the constant form and ceremony, and both long for an hour of real freedom from all restraint. The bride-to-be steals away from the house at dawn, and takes a ride with a young handsome milkman. Just as his advances are becoming offensive, the groom-to-be, who has likewise sought freedom in an early morning stroll on the outskirts of the city, appears and rescues her. Commandeering the milk wagon, they hasten to a small suburban church, and, routing out the minister, are married. Later in the day they go through the society over money, and it is not until it is all over that they announce they were married in the morning. E.

An Hour of Freedom (Lubin, July 16).—Using John Barton Oxford's magazine story, "The Road to Freedom," as a basis this single-reel comedy-drama, though light, proves amusing. A young couple, about to be married, tire of the constant form and ceremony, and both long for an hour of real freedom from all restraint. The bride-to-be steals away from the house at dawn, and takes a ride with a young handsome milkman. Just as his advances are becoming offensive, the groom-to-be, who has likewise sought freedom in an early morning stroll on the outskirts of the city, appears and rescues her. Commandeering the milk wagon, they hasten to a small suburban church, and, routing out the minister, are married. Later in the day they go through the society over money, and it is not until it is all over that they announce they were married in the morning. E.

The Honeymoon Baby (Vitaphone, July 14).—There is always a spark of originality about a Sidney Drew comedy that is particularly delightful, and this one written by O. R. Cohen proves no exception to the rule. Needless to say much of the humor is dependent upon the originality instilled into the story by the very able acting and directing of Sidney Drew. The story deals with a just married couple, who, after a rousing send off by the groom's enthusiastic fraternity brothers, face the ordeal of more well meant horse play when they arrive at their destination. Luckily they have met another young married couple on the train possessed of a baby. As the train pulls into the station, and the newly-wed husband sees the arrangements that have been made for their reception, he hurriedly explains things to his newly-made acquaintance, and plans to circumvent the Reception Committee by borrowing the baby. Unluckily, however, the crowd of young people seize upon the father and mother of the baby as the newlyweds and kidnap them. The newlyweds proceed to the hotel, where the baby demands all their attention, and leaves them not a moment for themselves. At a late hour of the night the real father and mother appear after circumventing the kidnappers and reclaim.

IN "THE CASE OF BECKY"

From the strong Lasky Stock company a cast of unusual strength has been chosen to support Blanche Sweet in "The Case of Becky," the production of which was announced in last week's MIRROR. Theodore Roberts, Carlisle Blackwell, James Mill, Gertrude Keller, and Jane Wolf are among the players who will appear in the screen version of the Locke novel. Henry Heicher will be the director immediately in charge. This production will be released on the Paramount programme in the Autumn. "The Secret Orchard" is the next Blanche Sweet picture, scheduled for release on Aug. 9.

JOSE PICTURES SUCCESSFUL

It is reported that the K. and R. Film Company's six-reel feature, "Silver Threads Among the Gold," is playing to "standing room only" business throughout the Poli vaudeville circuit. Last week in Springfield, Mass., people were turned away from the theater during every performance, and the same thing happened in New Haven and Worcester. Reports of the picture's success also come from western Pennsylvania, and the Exclusive Features, Inc., which is booking the attraction in New York, report heavy business.

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AND "MAN ON BOX"
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WILLIAM F. HADDOCK
has been re-rented by
THE GOTHAM FILM CO.
to produce their next big feature with Miss Betty Marshall

REVIEWS OF LICENSED FILMS

Love's Way (Vitaphone, July 9).—S. Rankin Drew has turned out a one-reel picture gem in a good many ways. Were it not that it lacks the end in comparison with the brilliant beginning the picture would be well-nigh perfect. It possesses the aid of Antonio Moreno and Edith Storey, a very clever pair, in the leading parts. It tells the story of the worthless young son of his rich father, who goes away to make his own living, and having accomplished that, he sends for the girl. While there is no surprise in the general outcome, the way the director has worked it out is most meritorious. A. H. Miller is the author. E.

Money! Money! Money! (Lubin, July 9).—An intricate little plot as carried out by Joseph Kaufman, Ethel Clayton, Walter Law, William H. Turner. It deals with a young married husband, and his wife, whose former admirer has more money than her mate. He finally brings money home, and places it in an open drawer. He intends to establish an alibi when he steals the money. Stealthily entering his own window, he surprises one of his wife's former admirers talking to her. While he watches, a real burglar enters, and takes the money. The old admirer explains he has come to announce his engagement, and the burglar is captured. It all ends well after furnishing a very entertaining and, in most phases, novel quarter of an hour. Lawrence McCloskey wrote it. F.

Broncho Billy Well Repaid (Essanay, July 9).—Broncho Billy in chains, and the rest of the Wild West outfit is seen again doing his resigned part in bringing happiness to a woman. The lighting is poor for the most part of the reel. The story tells how Billy, wishing to make his young wife happy, makes love to the city girl, who seemed about to steal away from his young lady friend her male object of affection. Then Billy follows his conquest to the city, only to be turned down by the old difference in social scales. He returns to the country to see the young girl happily married. E.

Old Offenders (Biograph, July 10).—As one exhibitor phrased it, he had seen lots of picture of less plot made five and six reels long, from which we may wisely conclude that too much of a plot for this length picture was the case. In briefest synopsis, the plot concerns a crook who would be honest, but is framed up because he refuses to participate in a job. His wife, before dying, leaves her daughter on a rich man's doorstep, and here after the number of years required for the girl to grow up, he is able to catch the man who framed him up in an attempt to steal a diamond necklace. The same exhibitor further concluded that this was a lot of jumbled-together material in which we are asked thoroughly to concur. Anthony O'Sullivan directed, with Charles H. West, Claire McDowell, and Harry Carey in the cast. F.

The New Valet (Lubin, July 10).—Billy Reeves has again been suited in a photoplay to the tune of a valet's character. And they go to Atlantic City, where, seemingly, crowds gather as thick and curiously as they do in other centers of human habitation. The first part of the film resembles a Reeves's comedy, for here we have mostly falling down or being knocked down, for he assumes the position of valet to an old gentleman. Later, when the rest of the cast participates it resembles a Keystone comedy exactly in its intent. It deals with the flirtations of the valet to the total disregard and discomfort of his aged employer. A settler bottle comes in among other devices, to amuse a more or less hardened audience. A. D. Hotelling wrote and produced it. E.

Hearst-Selling News Pictorial, No. 55.—Interesting and well-photographed news events of the week including the celebration of a safe and sane Fourth of July in New York City; the largest American flag in the world; parade of society children of Evanston, Ill., on the Fourth of July celebrating the death of the insane Fourth and the installation of the safe and sane variety; trotting racing at the Pan-Pacific Exposition; contest of old-time fiddlers and banjoists at Roanoke, Va.; Frank Holt who attempted to blow up the Capital at Washington and to assassinate J. P. Morgan; summer fashions by Lucille, Lady Duff Gordon; destruction caused by a raid of German Zeppelins on London; effect of German bombardment with heavy artillery in Belgium; the funeral of Lieutenant Warfield, the Canadian aviator who destroyed a German Zeppelin in mid-air and was later killed in a trial flight; and the starting of the historic old Liberty Bell on its journey from Philadelphia to the Panama-Pacific Exposition. E.

Studies in Clay (Lubin, July 13).—A pleasing combination of an animated cartoon, and the old trick photography in which some beautiful and some ludicrous stunts are made to miraculously appear from behind some concealing material. It forms a pleasing variation from the monotony of the continuous cartoon. On the same reel with What a Cinch. E.

What a Cinch (Lubin, July 13).—A quite recent cartoon that is laughable in parts, dealing with the plotting and counterplotting of a comedy policeman on a comedy police force to forestall the chief and obtain money enough with which to marry the girl they both love. He accomplishes this by creating a false demand for a supposedly valuable box, and sells it through a pawnbroker to the chief. It is all absurdly foolish, but reaches such a degree of ridiculousness that it is amusing. On the same reel with Studies in Clay. E.

As It Happened (Biograph, July 12).—This single-reel drama makes a good Western picture with an interesting story, good directing, settings, and photography. The foreman on a ranch in love with his employer's daughter becomes insanely jealous when he sees her kiss another man, who proves to be her brother. He quits his job and goes prospecting. Later, on a visit to town for supplies, he sees the young man being cheated by card sharps and intervenes, saving the youth a large sum of money and learning his real identity. He also learns that the girl he has loved is the daughter of the young man from whom he has been stolen from the girl's father. He endeavors to replace it, but is discovered by the ranchman, who accuses him of being a thief. Later, he is able to rescue the ranchman and the girl from an attack by the card sharps, and the whole story comes out with the usual satisfactory ending following. Claire McDowell, Harry Carey, and Lewis Wells handled the feature parts capably. E.

Following the Seent (Vitaphone, July 21).—Given the least bit of scenario encouragement, Sidney Drew is almost positive to turn out a laughable picture, and this one-reeler happens to be one of the occasional "Sidney Drew" comedies, about which picture patrons laugh themselves weak. It is another of those odd circumstances of which Mr. Drew has learned to take full advantage, the peculiar case

in which a jealous husband tries to discover the meaning of his wife's affection by finding the man who uses the same perfume as she does. This gives him the opportunity of borrowing snows, pocket pieces, and of conforting his features with repeated effect in the simulated desire to sneeze. The way it is worked out is also of the best, the entire forming a tribute to this remarkable comedy producer. In the cast are Mrs. Drew, Hobday Comely, Courtlandt Van Deusen, and Helen Enghlish. Fred H. James is the author. F.

Mr. Jarr's Big Vacation (Vitaphone, July 20).—Mr. Jarr is really a most human person who has things a human and not a picture way. As an example, this installment in his further difficulties, has him lose his vacation pay then take the place of a beggar with a "I am paralyzed" sign to stir pity, and having begged car fare, arrive at the country place where he is about to cause him, only to be mistaken in taking a short cut, for a tramp. Each incident is amusing in itself, each is almost trivial, and you will enjoy the picture as much if you begin at the middle as though you started with the first title. This is one of the secrets of the success of these pictures that revolve from one member of the Jarr family to the other, that introduce friends, and that present the nearest approach to an average American city family yet seen in pictures. All the members of the circle are still there, and Harry Davenport continues to put these scripts across with force and judgment. F.

The Hypnotic Monkey (Kalem, Aug. 3).—A fun comedy in which Ham, falling asleep, mixes basic incidents, such as a hypnotist they had met, and a monkey at the end of a chain, to imagine Bud changed into the little penny collector. Then waking, and finding the monkey by his side, he bewails the passing of Bud into such shape, but later meets him and the beautiful girl who caused him to absent himself. It is really a comical supposition, and one that will find favor with audiences who have already approved of Ham and Bud in their continued merry-making. F.

The Parson Who Fried West (Selig, July 13).—The story of this single-reel drama, written by Malcolm Douglas and produced under the direction of Burton King almost exceeds the elastic limit of credulity. A minister's brother-in-law speculates with the church funds and loses them. He is about to commit suicide when the minister interposes, and says that he will take the blame. He flees from justice, and, arriving at a small town in Nevada, opens a little church, and works among the rough Westerners, incidentally falling in love with the pretty young organist. He tells her that he cannot marry her because there is a stain on his name, and in the midst of a service on Sunday, the sheriff receives a telegram to arrest him. The cowboys try to rescue their minister from the hands of the law, but he dissuades them. Just as he is about to be taken East another telegram arrives, saying that the guilty man has confessed, and the picture closes with the girl in the minister's arms, while the cowboys manipulate their six shooters. E.

The Reverend Salamander, Untouched (Essanay, July 12).—With an unusual theme and handled in a thoroughly capable manner, this single-reel drama forms an interesting picture. As a boy, the hero had a natural bent toward baseball, and at college he developed this gift until he became a star pitcher. His mother's ambition was for him to become a minister, and as she saw his inclination toward making baseball a profession became insistent with the result that the young man gave in to his mother's will. Later, as the minister in a small town in the eyes of the girl he loves because the whole town is baseball crazy. The manager of the team, by an error of judgment, jeopardizes the home team's chance of winning the pennant, and the minister, jumping out of the grandstand, goes in for the last three innings and saves the day and wins the pennant. The baseball scenes were exceedingly well staged, realistic and thoroughly exciting. Naturally the girl is made to realize the virility of her young lover, and the picture closes with a public acknowledgment of their engagement. E.

The Silent W. (Vitaphone, June 26).—Having made it very plain that the mistake in identity is due to the difference in spelling of two similar sounding names, we are left to a reel and a half of the charms of Lillian Walker and Evert Overton, for in this case the mix-up led to pretty love scenes rather than to any particularly hilarious situations. Having found Lillian in the family of a rich city mother and son, and being afraid to acknowledge her mistake in the identity of the people she had come to visit, she is taken the run of city furriers, milliners, and dressmakers, all of which quite naturally enables this dimwit miss to show off her sartorial perfection. And, having protracted the offering for the fifteen hundred foot mark, it ends by her accepting the young man into whose household she had been cast. To end the offering an animated cartoon, "When We Were Twenty-One," depicting some miraculous adventures of pen figures supplies the missing footage. Lillian Walker and Evert Overton played the leads. F.

Coincidence (Biograph, July 12).—This two-part Western drama is an adaptation of two of Roy Norton's Willow Creek stories, "How Music Came to Willow Creek" and "Coincidence," and they make an interesting and entertaining picture. The boys at Willow Creek make fun of the classical music played by an old blind musician whom the stage has dropped at the camp when Shakespeare George and Tom Evans step in and tell the uncouth miners what's what in music. They take the old musician home with them, and make him one of their partners. In reading of the capture of the bandit in the newspaper, they are startled by having the old musician ask to be taken to this man, and, when they accede, he asks him what he has done with his wife and daughter. It then develops that twenty years ago the bandit had married the old musician's daughter in a fit of drunken rage, blinded the father by throwing a box of powder in his eyes. The wife had later died, and the husband had given the child to the wife of a saloon keeper, and then lost track of her. The old musician, much discouraged, returns to Willow Creek, where he develops by pure luck and coincidence that the wife of Stinger Johnson, one of the partners, is the granddaughter of the old man. The acting was most capably done by Jack Drummer as the old man; Walter Coyle as Shakespeare George; Ivan Christy as Tom Evans; Frank Bates as Stinger Johnson, and Mary Malatesta as his wife. E.

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